

THE MUSIC REVIEW

August 1958

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Harold Truscott: Audrey Williamson

Philip T. Barford: John Boulton: Winton
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THE MUSIC REVIEW

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The emotional Content of the Bach Two-Part Inventions II

BY

JOHN SATTERFIELD

In a report printed earlier by this quarterly it was pointed out that there is no apparent relationship between the amount of dissonance and the emotional content of the individual *Two-Part Inventions* of J. S. Bach.¹ A number of limiting qualifications made in that article must, without repetition, apply here, and reference to them is important in appreciating the narrow boundaries of validity within which statements of the present paper must operate. To recapitulate briefly the procedure used: a subjective ranking of the *Inventions* in order of greater to lesser poignancy was statistically compared to an objective ranking in order of greater to lesser accented dissonance content, and the resultant correlation was too low to be significant.

The question remained whether a measurable factor *was* related to emotional content of the *Inventions*; an attempt to answer it here is made by investigating melodic and durational accents.² Since all the *Two-Part Inventions* are arranged on metric plans and the metric accents are easily determined, the relationship of melodic and durational accents to metric accents seems subject to quantification.

In making a first tabulation the following method has been used: for each voice of each *Invention* statistics have been made on the relative congruence of melodic and metric accents within each bar. Where these accents coincided, the bar was classified as smooth; where they did not coincide, the bar was categorized as rough.³ Percentages of roughness and smoothness were calculated on the basis of number of bars.

In this matter of lack of congruence between melodic and metric accents, degrees of roughness might be established. No effort in that direction has been expended, but the presence of any roughness at all seems to be significant.

¹ John Satterfield, "Dissonance and emotional Content in the Bach *Two-Part Inventions*", *THE MUSIC REVIEW*, XVII, 4 (November, 1956), pp. 273-281.

² Willi Apel, "Accent", *Harvard Dictionary of Music* (Cambridge, Mass.: Harvard University Press, 1950), p. 6. Apel's word "tonic", to describe the accent attributed to the highest pitch in a series, is herein replaced by "melodic", the latter being less equivocal in musical terminology. "Agogic", to describe the accent attributed to the longest pitch of a series, is replaced by "durational". Those stresses normally "heard into" a series of sounds because of psychological grouping of the members of the series into duple or triple combinations are referred to as metric accents. It will be understood that none of these types of accent is the equivalent of dynamic accent, this category having been omitted from the study.

³ The adjectives "rough" and "smooth" are merely descriptive of the disagreement or agreement of the types of accent involved. It is not intended that they should in themselves attribute "good" or "bad" qualities to the music. Rather, smoothness in this particular sense means a temporal symmetry, roughness a lack of it.

TABLE I

Invention	Upper Voice		Lower Voice	
	Smooth	Rough	Smooth	Rough
I	% 13·6	% 86·4	% 18·2	% 81·8
II	29·6	70·4	28·0	72·0
III	37·3	62·7	35·1	64·9
IV	28·8	71·2	24·0	76·0
V	18·8	81·2	9·4	90·6
VI	27·5	72·5	17·7	82·3
VII	30·4	69·6	8·7	91·3
VIII	20·7	79·3	27·3	72·7
IX	17·6	82·4	5·9	94·1
X	37·5	62·5	29·0	71·0
XI	13·0	87·0	0·0	100·0
XII	9·5	90·5	14·3	85·7
XIII	20·0	80·0	8·0	92·0
XIV	40·0	60·0	25·0	75·0
XV	27·3	72·7	22·7	77·3

Prevailing melodic roughness is demonstrated by the table to be extraordinarily characteristic of the style in the *Inventions*. In this dimension the music is truly baroque in the original sense of the word.

Smoothness of melodic accentuation in one voice occurs fairly infrequently, but an examination of the bars where it occurs revealed no particularly associated circumstances. On the other hand, those bars in which both voices have smooth melodic accentuation are quite rare.⁴ Both parts are smooth only under these conditions: (1) one voice has a pedal tone lasting through the bar, and the other happens to be smooth; or (2) a cadential progression is involved.

This information should be helpful to the teacher of counterpoint. McHose has published extracts of inventions written by students at the Eastman School of Music, the printing itself implying that the author considers the work to be within the Bach style.⁵ With the principle stated in the paragraph above considered, several bars questionable in the treatment of accents are discernible in McHose's examples.

The following order of the *Inventions*, taken from Table I, arranges the pieces according to percentages of roughness in co-ordination of melodic accents with metric accents, from rougher to smoother: XI, IX, XII, XIII, V, I, VII, VI, VIII, XV, IV, II, XIV, X, III. Ranked from most poignant to least poignant by subjective rating, the *Inventions* were placed in this order: IX,

⁴ I, 22; II, 27; III, 14, 16, 28, 30, 42, 55, 59; IV, 23, 25, 52; V, 32; VI, 15, 20, 40, 57; VIII, 34; IX, 34; X, 31; XIII, 24; XIV, 20; XV, 14, 22. Roman and Arabic numerals used thus in notes and text refer respectively to *Inventions* and bars.

⁵ Allen Irvine McHose, *The Contrapuntal Harmonic Technique of the 18th Century* (New York: F. S. Crofts & Co., 1947), p. 397.

XI, V, II, VI, VII, XV, XIV, XII, I, XIII, III, IV, VIII, X. To obtain a correlation and standard error the formulae

$$R = 1 - \frac{6\sum D^2}{n(n^2 - 1)}$$

and

$$S.E. = \frac{(1 - R^2)}{\sqrt{n}}$$

were used respectively, R being the coefficient of correlation, D the difference in the two rankings for each *Invention*, Σ the "sum of", and n the number of *Inventions* or fifteen.

In this case the coefficient of correlation was .546 with a standard error of plus or minus .181, or fairly low. This study has thus failed to reveal a very strong possibility that roughness in melodic accents as measured here has any causal relationship to emotional content as measured here. This result was rather to be expected in view of the earlier conclusion that roughness in melodic accents prevails in the *Inventions* almost throughout, smoothness being uncharacteristic.

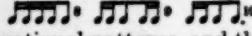
To establish the relationship of durational accents and metric accents in the *Two-Part Inventions* a like procedure has been used: for each voice statistics have been made on the relative congruence of these types of accent within each bar. Where the types coincide, the bar has been classified as smooth; otherwise, the bar was called rough.

The durational values of one voice in one bar make what may be called, to save repeating cumbersome phrases, a *microdurational pattern*. A *macrodurational pattern* represents the "sum" of the two microdurational patterns in one bar.* The combining is done by recording the shorter values when there is a difference in microdurational patterns. Thus, microdurational $\downarrow \downarrow \downarrow$ plus microdurational $\downarrow \downarrow \downarrow$ equals macrodurational $\downarrow \downarrow \downarrow \downarrow$. A combination choosing longer values would arrive at macrodurational $\downarrow \downarrow$, of less significance in this study since a later concern will be the system of basic attack-pulses revealed by the macrodurational patterns derived by the selected method.

To limit the study, roughness across the bar-line has been ignored. Such roughness occurs in the succession of patterns $\downarrow \downarrow \downarrow \downarrow | \uparrow \uparrow \uparrow \uparrow \uparrow \uparrow$. Using the bar as a unit has caused the omission of this type of roughness in the tabulation to be reported upon. It does not ordinarily occur, however, between any successive macrodurational patterns in the *Two-Part Inventions*. Its unique appearance is between bars 20 and 21 of VI, in which bar 20 has the macrodurational pattern of the final cadence.

Between the microdurational patterns roughness across the bar-line occurs frequently.

* Haydon mentions Jeppesen's use of the terms *microrhythm* and *macrorhythm* in respective reference to the rhythm of one voice and to that of all voices combined. See Glen Haydon, *Introduction to Musicology* (New York: Prentice-Hall, Inc., 1941), p. 165.

Smoothness has been determined first by a consideration of the distribution of values within the individual beats of a measure, when there is more than one value consuming the time of a beat. Generally, to have a smooth effect the values should be distributed within the beat in a manner that will put the longest at the beginning. In cases where the values are equal the beat is smoothly arranged. If a beat begins on a shorter value than any of its succeeding component values, it is categorized as rough. There are only four patterns that make up rough beats in the *Two-Part Inventions*: 

These roughnesses within the beat are in microdurational patterns, and they are usually rendered smooth in the macrodurational. It is significant, however, that in the microdurational patterns roughness within the beat is quite rare and not characteristic of the style. The one example of roughness within a beat in a macrodurational pattern is in XII, 21.

Another test of the roughness within the beat necessitated considering the beat itself as a measure of smaller subdivisions and determining whether durational values were distributed to agree with the normal psychological stresses attributed to duple and triple metres. It will be seen, of course, that the first test for smoothness was merely a *modus operandi* for the latter, which is the fundamental principle. In this second category there are only two patterns which qualify as rough:  and . They occur frequently in the micro- and macrodurational patterns of XIV and nowhere else. Since it can be argued that all thirty-second notes in the *Two-Part Inventions* are ornamental in nature and since ornamentation is beyond the scope of this study, these latter examples were treated as smooth.¹¹

Other roughness within the beat may be found if one considers 3/8 metre as one beat to the bar. Here that metre has been regarded as comprising three beats, and the roughness will appear in micro- and macrodurational patterns of the *Inventions* involved.

Moving to the next higher level of time values, the bars themselves, one finds a great deal more roughness. Some specific principles used in making decisions on roughness or smoothness are listed here.

On the basis of micro- and macrodurational patterns alone, one would be unable to categorize  in 4/4 as smooth, because the accent on the third beat is usually thought to be a secondary one. Eight of the *Two-Part Inventions* are in 4/4; I, II, V, VII, XI, XIII, XIV, XV. I, II, XIV, and XV end in whole notes, the others in half-notes. It may be supposed that the durational patterns tapped without dynamic accent would not reveal whether they were

¹¹ II, U, 3, 12, 15, 23; II, L, 5, 13, 23; IX, U, 25, 26; IX, L, 29, 30; XIII, L, 12. The abbreviation U is for upper voice, L for lower.

* XII, U, 21. * XII, U, 21. ¹⁰ XII, L, 21.

¹¹ While ornamentation is ignored here for purposes of limitation, the following is relevant: Hans T. David and Arthur Mendel say, "The earliest and latest holographs of the Inventions both contain few ornaments. In an intermediate holograph Bach added a considerable number to certain pieces, apparently so that they might be used as exercises in playing ornaments". See these editors' *The Bach Reader* (New York: W. W. Norton & Company, Inc., 1945), p. 349, n. 61. A reasonable supposition may then be made that within limits not yet stated the worth of the *Inventions* as musical and aesthetic entities is not dependent upon the amount of ornamentation.

in 2/4 or 4/4, the understanding of metre as duple or quadruple being dependent on factors (melodic, harmonic, cadential, etc.) other than durational, or on a predisposition such as knowledge of the metre before hearing it.¹² To keep the durational factor in isolation at this point accents on first and third beats were thought of as equal in 4/4. Thus, J J J is called smooth.

Synecopes and ties which distribute the durational values without congruence to the metric accents have been considered to render the patterns in which they occur rough. When the two types of accents are congruent regardless of a tie, the pattern is classified as smooth. Ties across the bar-line have been ignored.¹³

In the table which follows R stands for rough, S for smooth.

TABLE II

Invention	Time Signature	Key	Upper		Lower		Macro-	
			% R	% S	% R	% S	% R	% S
I	C	C	13·6	86·4	13·6	86·4	9·0	91·0
II	C	c	77·1	22·9	77·1	22·9	11·1	88·9
III	3/8	D	8·4	91·6	11·8	88·2	8·4	91·6
IV	3/8	d	11·5	88·5	5·7	94·3	9·6	90·4
V	C	E _b	59·4	40·6	40·6	59·4	6·4	93·6
VI	3/8	E	27·4	72·6	22·6	77·4	3·2	96·8
VII	C	e	34·8	65·2	13·0	87·0	13·0	87·0
VIII	3/4	F	6·1	93·9	6·1	93·9	6·1	93·9
IX	3/4	f	76·5	23·5	61·7	38·3	2·9	97·1
X	9/8	G	3·1	96·9	9·3	90·7	3·1	96·9
XI	C	g	34·8	65·2	43·4	56·6	4·3	95·7
XII	12/8	A	9·5	90·5	38·1	61·9	4·7	95·3
XIII	C	a	20·0	80·0	16·0	86·0	4·0	96·0
XIV	C	B _b	15·0	85·0	20·0	80·0	0·0	100·0
XV	C	b	22·7	77·3	31·8	68·2	13·6	86·4

In an attempt to classify the rough macrodurational patterns according to reasons for their roughness, one finds, disregarding ornaments, three contributing factors salient. The macrodurational pattern may be rough because: (1) it is in reality identical with the microdurational pattern of the beginning voice which happens to be rough before the second voice has entered;¹⁴ (2)

¹² The legitimate objection to using the bar as a unit, when many phrases overlap in the *Inventions*, is related to all arguments which maintain that analysis is a faulty method for reaching an understanding of synthesis. It is not intended here to speak synthetically of the music; rather, the intention is to establish by analysis the contribution of certain accentual treatments to the synthesis.

¹³ One may question the wisdom of the statement in regard to *Invention* subjects, ". . . moderate rhythmic irregularities are appropriate, if not necessary,—hence the frequency of the tie, in effective motives". See Percy Goetschius, *Counterpoint Applied in the Invention, Fugue, Canon and Other Polyphonic Forms* (New York: G. Schirmer, Inc., 1902), p. 94. Ties occur in the subjects of only two of the *Two-Part Inventions*, IX and XII.

¹⁴ II, 2.

although the second voice may have entered, in some early bars the basic attack-pulse has not yet got under way;¹⁵ (3) an actual cadence or a near-approach to a cadence is involved.¹⁶ It has been said earlier that roughness across the bar-line in the succession of macrodurational patterns is virtually out of the style. Roughness within the individual macrodurational patterns occurs only under the conditions here described; there are no rough macrodurational patterns other than those listed in the notes.

The very high percentages of smoothness in the macrodurational patterns of the *Two-Part Inventions* are a style indicant. Other information will later be drawn from the widely varying percentages of smoothness in the microdurational patterns. First, a note is in order on the use of the basic attack-pulse.

X uses the eighth-note, all the other *Inventions* the sixteenth-note. Once both voices have got under way, the macrodurational pattern showing a solid succession of notes of the value of the basic attack-pulse is broken only under certain circumstances that fall into separable classifications. There are a number of bars that have macrodurational patterns that contain values larger than the basic attack-pulse, such as those occurring at the beginning of each *Invention* pertinent here, before the microdurational patterns have begun to operate upon one another.¹⁷ The macrodurational pattern made up exclusively of values of the basic attack-pulse will often be broken at cadences and the approaches to them.¹⁸ Three *Inventions* have breaks in the succession of values constituting the basic attack-pulse because of the nature of accompanimental material, but it will be noted that the macrodurational patterns for bars of this type are still smooth.¹⁹ While patterns in the last class are frequent enough to be included in a description of the over-all style, they are probably rare enough to be not altogether characteristic.

On the matter of Bach's ability to give vitality through careful planning of the durational values, David and Mendel have said,

. . . particularly worth considering here is Bach's treatment of rhythmic motion. Any piece of his music has a sort of atomic rhythmic basis—a smallest note value beyond which there is no further significant subdivision. In many of the four-part chorales, for example, the atomic unit is the eighth-note, and the four parts taken together produce an almost uninterrupted perpetual motion in eighths. In countless other, more complex, compositions (like, say, the Allemande of the G major French Suite) the unit is the sixteenth; and the continuous sixteenth-note motion, never interrupted from the beginning to the end except for cadences of primary importance, is shared and divided up among the parts with a subtlety and variety that seem infinite. The superimposing of varying rhythmic relations upon this continuous flow represents another triumphant realization of the ideal of many things in one. This rhythmic

¹⁵ V, 1; XV, 1, 2.

¹⁶ I, 6, 14; II, 12, 26; III, 11, 23, 37, 53, 58; IV, 17, 37, 48, 51; V, 1, 32; VI, 20, 62; VII, 6, 9, 13; VIII, 11, 33; IX, 33; X, 32; XI, 10; XII, 21; XIII, 25; XV, 5, 21.

¹⁷ V, 1; VIII, 1, 2, 3.

¹⁸ I, 6, 14, 22; II, 2, 4, 12, 14, 24, 26, 27; III, 11, 23, 37, 53, 58, 59; IV, 17, 36, 37, 48, 51, 52; V, 32; VI, 20, 62; VII, 6, 9, 13, 23; VIII, 11, 12, 33, 34; IX, 33, 34; X, 32; XI, 10, 11, 23; XII, 21; XIII, 25; XIV, 20; XV, 5, 12, 21, 22.

¹⁹ VII, 1, 2, 3, 4, 7, 10, 11, 12, 15; XIII, 2, 3, 13, 14, 16, 17, 18; XV, 4, 7, 13, 15, 19.

treatment was not Bach's invention. Examples of it are to be found in Corelli, Vivaldi, and above all in Buxtehude. But in their hands it had been no more than an effective device, while in his it became an infinitely fruitful artistic principle.²⁰

The following order of the *Inventions*, taken from Table II, arranges the pieces according to percentages of roughness in co-ordination of durational accents and metric accents, from rougher to smoother; the order is based on microdurational roughness, of course, all *Inventions* having been demonstrated to be very smooth, without significant variation, in macrodurational patterns: II, IX, V, XI, XV, VI, VII, XIII, XIV, I, III, IV, X, VIII. The ranking was made by beginning with the largest total of percentages of roughness for both microdurational patterns and proceeding to the smallest.

The coefficient of correlation between this order and the order arrived at by subjective rating on the basis of poignancy is .943 with a standard error of plus or minus .028, an extremely high coefficient.

Properly qualified, the following proposition appears to be valid: there is a very large possibility that roughness in durational accents as measured in this study has a causal relationship to emotional content as here measured. Within limits, poignancy of emotional content appears to vary generally with the roughness in durational accents.

The earlier article on this subject made its small denial of the truism that musical dissonance goes hand in hand with expressed emotion. In a similarly narrow field of operation, this paper seems to urge the attention of those interested in aesthetics to irregularities in durational accentuation as a prime factor in musically expressed emotion.

²⁰ *Op. cit.*, p. 30.

Schubert's Manuscripts some chronological Issues

BY

MAURICE J. E. BROWN

SCHUBERT'S habit of carefully dating his manuscripts was first remarked upon by Grove: "Little Franz was no doubt well grounded by his father, and to that early training probably owed the methodical habit which stuck to him more or less closely through life, of dating his pieces, a practice which makes the investigation of them doubly interesting". In point of fact, it was more probably the routine dating of the numerous exercises in canon and text-setting, written for Salieri, which started the practice. From 1813 to 1816 most of his autographs bear the day, month and year of their origin; from 1817 to his death it is usual to find only the month and year specified, although he occasionally noted down the exact date on which a piece was concluded: the last PF. Sonata, in B flat major, for instance, is dated at the end "26 September 1828". If it were not for this habit of the composer's the task of placing his works in chronological order would have been impossible. Consider, for a start, the haphazard way in which his works were published; even in his own lifetime he seemed never to bother whether early or late works were handed over to publishers—as long as they accepted them he was content. And after his death no attention whatever was paid by publishers to the idea of his artistic development; they dipped into the pile of available music and early middle and late works were published haphazardly; only the marketable value of the piece determined whether it should be printed or not.

To return to publication in the composer's lifetime. Whereas, with most composers, the date of publication may be a quite reliable pointer to the date of composition, in fact, in the case of some composers, e.g. Chopin, almost the only pointer—with Schubert it is practically always useless. As O. E. Deutsch, in the preface to his *Thematic Catalogue* of the composer's works, has said: the only certain thing we know from the date of publication of a Schubert work, is that he could not have composed the music *after* that date! Consequently, if a Schubert autograph is lost, and if there are no documentary references to it by the composer or his friends, we have no definite idea when it was composed; the date of publication is useless.

But it is an astonishing, and fortunate thing, that most of Schubert's autographs have survived, and by means of his own dates the bulk of his compositions may be placed in chronological order. The first man to do this with any degree of completeness was not one of the thorough-going German or Austrian bibliographers of Schubert, but an Englishman—Grove. The first edition of his *Dictionary* (1883) specifies 887 compositions in chronological sequence, with a further 244 works to which no accurate date could be assigned. The total is thus 1,131 works. The ordering was done as far as Grove could

determine the sequence, although in his day not only was a number of manuscripts inaccessible, but even the existence of many of them was unsuspected. This admirable list of Grove's gives a careful numbering to each item, and it is therefore by a mere fraction of a turn of fortune's wheel that the compositions of Schubert were never denoted by Grove's numbers. Now today, when we are all growing accustomed to the use of Deutsch's Catalogue, so that even well-established *opus* numbers are yielding place to the "D" numbers, it is a sobering thought that, had Grove's list ever received the serious consideration which it deserved, we might all have grown up as familiar with "G.550" for the designation of a Schubert work as with "K.550" for one of Mozart's.

All the same, helpful as the Schubert datings are, they must be interpreted with due care. The purpose of this article is to draw attention to a number of cases where the apparently unequivocal date on a Schubert manuscript may actually mis-lead and produce a false impression of its date of origin. An illustration may be given from three vocal pieces. They are not significant works and their correct chronology is hardly an important one; nevertheless they do indicate the necessity for interpreting with care what seems at first to be a straightforward issue. The three pieces are the male-voice trio, *Bardengesang* (Ossian) and two solo songs, *An die Natur* (Stolberg) and the "Lied" from Fouqué's *Undine*. They are written on two loose leaves. *Bardengesang* occupies the two sides of the first sheet and concludes on part of the front side of the second sheet. The rest of this side is taken up by *An die Natur*. The "Lied" from *Undine* is written on the back of the second sheet. *Bardengesang* is dated "20 January 1815". Schubert revised the last bar of *An die Natur* in pencil and added the date "25 January 1816", also in pencil. The chronology seems obvious and the three pieces accordingly appear in Deutsch's Catalogue as *Bardengesang*, D.147, *An die Natur*, D.372 and the "Lied", D.373. But if these two sheets are examined it is found that the end of *Bardengesang* is written on the bottom half of the third side, below *An die Natur*. There would be no reason for this unless *An die Natur* was already written at the top of the page. The colour of the ink and the thickness of the pen-strokes show that the two solo songs were written at one time, and the vocal trio at another. Obviously what has happened is that the two sheets have changed places and instead of *Bardengesang* preceding the other two in time, it was composed later. The date "25 January 1816" is of the slight revision of *An die Natur* and both it and its companion song were composed before 20 January 1815.¹

If we consider now a batch of manuscripts connected with Schubert's pianoforte sonatas of 1817, one thing becomes obvious. It is that the isolated fact, taken without reference to its context, may lead to completely wrong conclusions. The background of these six sonatas of 1817 is a fascinating puzzle to anyone with a taste for exploring such hinterlands. In an earlier study of them, published in these pages, I mentioned that nearly all the difficulties in preparing a chronology of Schubert's PF. Sonatas lie in these six

¹ The necessity for this revised chronology was first pointed out by Fritz Racek in his survey of the Schubert MSS. in the City Library of Vienna: *Festschrift zum hundertjährigen Bestehen der Wiener Stadtbibliothek*, page 117.

works of 1817.² One of the questions I raised was: Is the Rondo in E major, posthumously published as part of the composer's op. 145, the finale of the sixth Sonata, in E minor? A fact brought forward in support of the idea was that a sketch for this Rondo was written on the back of a page containing the song *Lebenslied*, which we know was composed in December 1816. It was suggested that the Rondo was completed in 1817 for the E minor Sonata. A recent investigation into the manuscripts concerned produced these further facts: (1) the fair copy of *Lebenslied* is dated December 1816, but the Rondo sketch is not, in fact, on this fair copy: it is to be found on a sketch for the Song; (2) the song-sketch is dated "October 1816". Now if we conclude from this that the E major Rondo was also composed in October 1816 it is doubtful whether it could possibly be the finale of a sonata which Schubert did not commence to write until eight months later. But truth is not merely a matter of facts alone, and if we go a little further we find that this apparently impossible date actually confirms the supposition that the Rondo belongs to the E minor Sonata.

To do so, let us look at another of the 1817 works, the Sonata no. 7, in F sharp minor. The first movement is dated July 1817. It is written on the blank pages of the alto part of the *Gloria* from the composer's Mass in B flat, which was composed in November 1815. Two further movements from this seventh Sonata, a scherzo in D major and a finale in F sharp minor, are extant. They were written on a single folded sheet of music-paper whose first line is a cancelled song-fragment. This is a matter of five or six bars continuing the unpublished song *Lorma*, a setting of Ossian's poem which Schubert had begun, but never finished, in November 1815. Before we draw any conclusions, one more piece of evidence may be quoted. Another sonata of 1817 is the incomplete work in D flat major; the close of the first movement was sketched on the back of the song *An den Mond* (Hölty) which Schubert composed in August 1816. But the date of the D flat Sonata, written at the head of the fair copy is unquestionably June 1817.³ It becomes evident that these sonatas of June and July 1817 were being sketched or fair-copied, on the blank pages of early manuscripts from 1815 and 1816. Schubert left his home and his duties as a schoolmaster in December 1816 to stay for nine months with his friend Schober. To take with him a batch of only partly used manuscript paper was a move obviously dictated by economy and this seems a reasonable explanation of his action. The fact that movements from the Sonata in D flat and the Sonata in F sharp minor are to be found on manuscripts bearing dates from 1815 and 1816 seems to show, in my opinion fairly conclusively, that the E major Rondo, appearing on a manuscript dated "October 1816", was also written in June or July 1817, and that it is, in fact, the finale of the E minor Sonata.

If it were not for this practice, the using up of empty pages in old manuscripts, we should be faced with an odd problem where the chronology of one

² "An Introduction to Schubert's Sonatas of 1817", MUSIC REVIEW, February, 1951.

³ It is often stated that Schubert failed to complete the finale of this Sonata in its original key, D flat, and that he concluded the movement only in its new transposition, E flat. This is apparently not the case. The manuscript of the finale in D flat has evidently lost its last page, bearing the concluding 17 bars.

of his sketched part-songs is concerned. The sketch is written on one side of a piece of music paper; the other side contains short passages in imitation in G minor and A minor. It was presumed that these exercises had been written by Schubert for Salieri and that they belonged to the 1812-13 period. The part-song is a setting of a poem beginning

Ich hab' in mich gesogen
Den Frühling treu und lieb.

Schubert has not written the poet's name, and as long as the text remained anonymous one could assume that the part-song was of the same period as the exercises, and date it c. 1813. But the poem has been identified: it is the work of Friedrich Rückert, the poet of Schubert's "Du bist die Ruh" and "Sei mir gegrüßt". He wrote the poem, called *Liebesfrühling*, in 1821 and it was published in 1823. So Schubert could not have composed the part-song until 1823 at the earliest. This, of course, would raise the question of the date of the G minor and A minor exercises, and even the question as to whether, in 1823, they might not have been intended for a larger work of the period. The experience of the 1817 sonatas disposes of any serious difficulty. The part-song on Rückert's text was simply sketched in 1823, or shortly afterwards, on the blank page of his juvenile manuscript.

Similar uses of partly filled music paper enable us to correct the wrong datings of other songs. *Erinnerungen* and *Die Betende* are both settings of texts by Matthisson. The date April 1814 for the two songs, derived from Nottebohm's Schubert Catalogue of 1874, is accepted without question. Since there is no evidence for such a date, it can only be that Nottebohm misread the song lists given by Kreissle in the supplement to his biography of the composer (1865). April 1814 is too early. The songs are written on a sheet of paper which bears at its head nine bars of a sketch for the song *An Emma*. This is dated "17 September 1814". They must therefore have been composed after that date. In a similar fashion Schubert first sketched the little B minor song *Klage* on the final blank page of his Ossian ballad, *Shilric und Vinvela*, which was composed in September 1815. Accordingly the sketched song has taken over the date of the ballad. But the final version of *Klage*, which followed directly upon the sketch, is dated January 1816 and this proves the earlier date to be false. As it is the impression is given that there are two separate settings of this poem, one of September 1815 and one of January 1816.

Schubert's practice of sketching sonata-movements as the whim took him is obvious from his manuscripts. It is a practice which has sometimes led to the separation of a movement from its parent sonata, as in the case of the Rondo mentioned above. He rarely, if ever, numbered his movements in the required sequence, nor would there be much point in his doing so, for after the first movement was completed he turned to the finale, scherzo or slow movement according to the melodic ideas which presented themselves. In a few cases, e.g. the string Quartet no. 2, in C major, or the PF. Sonata no. 3, in E major, or the sketched Symphony in D of 1818, he composed five, six, or even more movements from which he intended to select the necessary four. In the case of the string Quartet he did pencil in the numbers 1 to 4 over the selected

movements. The PF. Sonata in E major was published posthumously entire, as "*Fünf Klavierstücke*", the second scherzo being left as it was, and Schubert's title "Sonata" quietly dropped. This procedure on the part of the composer was either unknown to mid-nineteenth century publishers, or ignored by them; they were, in any case, dealing with his unofficial heirs and not directly with Schubert. But whatever the reason, it provides a basis for discussing further chronological issues raised by Schubert's manuscripts. From two other instrumental works a movement may have been detached; each was published as an individual item, and consequently orphaned. In one case re-union with the parent work would hardly be possible, and in the other case quite impossible, for if there has been any disinheriting of the offspring Schubert himself was responsible for it! Yet the two associations might well be discussed, for if each, alone, is not very convincing, the two together strengthen the argument considerably.

The first concerns the *Adagio* in E major for PF. solo, published by the Winterthur firm of Rieter-Biedermann in October 1870. The manuscript is today in the Paris Conservatoire; it is simply dated "April 1818". Since it was not until the last few years of his life that Schubert composed individual piano pieces for publication, it is more than likely that this *Adagio* was intended to be the slow movement of a PF. sonata. When we find that two other movements of a sonata were sketched that same month the possibility becomes stronger. They are a first movement, *Moderato*, and a finale, both in C major. Schubert completed neither of them. The key of E major is not a familiar choice of Schubert's for a slow movement if the first movement is in C major, but there is a similar scheme in the string Quintet. The two C major movements and the *Adagio* have the necessary unity of style which alone would justify them as three movements of the same sonata. It is a further possible assumption that the separation of the *Adagio* was due to Schubert's brother Ferdinand, who took the only completed movement of the three in order to submit it to publishers. Incidentally, the first performance of this attractive little piece was given by Brahms at a Musikverein concert in Vienna on 7th April 1867, a few years before it was published.

The second detached movement was rejected by Schubert himself, for he replaced it by another one. It is also an *Adagio*, composed for pianoforte, violin and cello, and published by Diabelli of Vienna in May 1846. Diabelli numbered the piece op. 148 and gave it an unauthorized title: "*Notturno*". The manuscript is today in the National Library of Vienna and like the E major *Adagio* just considered, contains no indication that it belongs to a larger work. It is not dated. But if in his early and middle years it was unusual for Schubert to write single pieces for the piano outside the sonata-scheme, it was quite unknown for him to write such pieces for chamber music combinations.⁴ The "*Notturno*" was evidently composed and intended for one

⁴ The only composition which could be cited against this assertion is the "*Adagio and Rondo Concertante*" in F major, for PF., violin and cello, of 1816. But these two movements are patently relics: they are the remains of a larger scheme, either abandoned by the composer or, if carried out by him, the manuscripts have been subsequently lost.

of the two PF. trios, op. 99 or op. 100, and its key, E flat major, leaves little doubt that it was for the former, the PF. Trio in B flat major: Schubert would not have written both first and slow movements in the same key of E flat. In fact, the present slow movement of the op. 99 Trio is in that very key, E flat major. There is indirect, but by no means negligible, evidence that the "Notturno" was composed in late 1825 or early 1826 and this enables us to date with fair certainty the B flat Trio as of 1826.⁵ The B flat Trio was not published by Diabelli until 1836, but the reservation of the early *opus* number "99" suggests that Schubert, before his death, had already sold the manuscript to the publisher. There is a bit of a mystery here. Why did Diabelli hold back this obviously attractive work for eight years, especially since its companion work, the E flat Trio, was so popular? Was the number "99" actually reserved for the work, or did it become obvious as the years passed that it was a "blank number" in the composer's lists of works, and taken over for convenience when at length the B flat Trio was published? Is the delay in publication due perhaps to the fact that Schubert had sold the manuscript actually to Haslinger, his principal publisher in 1827-1828, and that later on Haslinger re-sold the Trio to Diabelli, as he also did the manuscripts of the last three sonatas, which he had bought from Schubert's brother Ferdinand? Other questions, to which there can be no answers now, suggest themselves. Had Schubert left the manuscript of the "Notturno" together with the manuscript of op. 99, or had he already removed it? Why is there no record of this *Adagio* in either Ferdinand's lists or Diabelli's? The manuscript of op. 99 has, of course, disappeared, so that there is no possibility of comparing the music-paper of the two compositions, the PF. Trio and the "Notturno", to verify their association. But all other evidence points to their kinship.

⁵ See *Music & Letters*, April, 1953, page 181.

Wagner and Shaw: a dramatic Comparison

BY

AUDREY WILLIAMSON

RE-READING (as few people probably do nowadays) Bernard Shaw's *The Perfect Wagnerite*, and knowing the great influence music in general, and Mozart and Wagner in particular, played in Shaw's life and work as a critic, it is interesting to try and discover what influences Wagner had in the writing of his plays: what, in fact, bound the two men, so unlike in general personality, as creative artists.

In one thing their early background shows a curious reversal. It was Shaw, not Wagner, who was brought up in an atmosphere of music, of which his mother was a teacher; Wagner, the stepson of an actor, spent all his early formative years steeped in drama, and his ambition right up to adolescence was to write tragedies like those of Shakespeare and the Greek dramatists. Only when he heard his first serious concert at the age of 15 did he discover his musical bent, and his ambition change direction. But his early dramatic interests, through his librettos, took a vital part in his later work as a musician, just as Shaw himself, as a dramatist, continually reverted to the *Don Giovanni* myth (and especially the great Mozart "statue" scene) which had made such an impression on him in his musical youth.

Music, fortunately, was inborn in Wagner ("I wrote the final words of the libretto yesterday; I have now only the music to compose" is one of his most remarkable statements during the composition of one of his marathon operas!). For this reason, perhaps, this indefatigable writer of pamphlets on every artistic, philosophical and metaphysical theme seems never to have been able to put down on paper his purely musical processes. But Shaw, who also started late as a creator after years of criticism and political pamphleteering, was acute enough to realize that the delay had its technical disadvantages:—

"Up to a certain point in his career Wagner paid the penalty of undertaking two arts instead of one. Mozart had his trade as a musician at his fingers' ends when he was 20, because he had served an arduous apprenticeship to that trade and no other. Wagner was very far from having attained equal mastery at 35: indeed he himself has told us that not until he had passed the age at which Mozart died did he compose with that complete spontaneity of musical expression which can only be attained by winning entire freedom from all preoccupation with the difficulties of technical processes.

"But when that time came, he was not only a consummate musician, like Mozart, but a dramatic poet and a critical and philosophical essayist, exercising a considerable influence on his century. The sign of this consummation was his ability at last to play with his art, and thus to add to his already famous achievements in sentimental drama that lighthearted art of comedy of which

the greatest masters, like Molière and Mozart, are so much rarer than the tragedians and sentimentalists. It was then that he composed the first two acts of *Siegfried*, and later on *The Mastersingers . . .*.

Wagner's long-windedness Shaw ascribes to the musical processes of the *leitmotif*, so rich in variety and character-painting from the orchestral point of view, but involving repetitions dramatically (Shaw does not appear to consider the possibly greater influence of the fact that the *Ring* cycle was written backwards—the last opera first, which meant a large number of monologue "explanations" of past action that Wagner apparently never had the artistic ruthlessness to cut out later). But it is amusing to note that Shaw, too, had to endure criticisms of lengthiness—the speeches of Don Juan and the Devil in *Man and Superman*, and the Inquisitor in *Saint Joan*, having a more than Wotan-like aspect in this respect. Schooled in the political pamphlet, bursting with philosophical reflections on life, both men had much to say and never entirely mastered the art of saying it succinctly.

Shaw, who professed not to admire Shakespeare, could hardly have been sympathetic to Shakespeare's influence on Wagner and it shows in his dismissal of the immolation scene of *Götterdämmerung* as an unpalatable sentimentalization, completely out of key with the original theme of *The Ring*. There was, in fact, a linking of Greek classical (what Thomas Mann has called the "Homeric *leitmotiv*" in nineteenth century "giants") and the Shakespearean in Wagner: so that Brünnhilde, as Shaw noted, became in *Götterdämmerung* a figure of heroic revenge like the heroine of Ibsen's *Vikings*, and nothing to do with the original conception of a goddess transformed into woman through love. This inability to keep to a classical level, through the eruption of the minor humanities in character, was typical of Shakespeare and what differentiates him from Racine and the whole trend of French as well as Attic drama. Like Wagner, he was closer to Euripides than Aeschylus, in this sense, and it is interesting to see, in Wotan and Brünnhilde, the dramatic father-daughter reconciliation scene which passed down the ages from Euripides' Agamemnon and Iphigenia through Lear and Cordelia, Pericles and Marina. There are surely conscious affinities, too, between the effects of relinquishing authority on Lear and Wotan: Wotan, in the last act of *Siegfried*, has also his moment of resentment and regret as the younger generation sweeps him aside, and takes charge.

Shaw, the natural puritan, based even his plays on a search for pure intellect which found its final consummation in Lilith in *Back to Methuselah*, and showed his fundamental difference to Wagner in his approach to women. He would hardly have agreed (though Wagner certainly would have done) with Mann that "the essence of the creative artist is nothing else than sensuality spiritualized, than spirit informed and made creative by sex". Shaw's attitude to sex was overpowered by his intellectual ideals and based on little profound knowledge of women as human beings in love. In Jennifer in *The Doctor's Dilemma* and Ellie in *Heartbreak House* we see "love" based on an impossible ideal, with the implication that love vanishes with discovery of the truth. In Ann Whitefield, love springs from the creative urge, with Man rebelling,

like Don Juan, who saw the Superman ideal as "an attempt on Man's part to make himself something more than the mere instrument of woman's purpose"—an aspect of Supermanship which can scarcely be said to have played much part in Wagner's conception of Siegfried!

Wagner's understanding of women—and it was, in his music-dramas, quite wide—springs not only from a broader, more responsive personal experience than Shaw's (there was a far greater element of the feminine in his own nature) but from his more Shakespearean cast as a dramatist. Like the Greek dramatists also he could create great parts for actresses: Phaedra and Isolde have more than one point of contact. With Shaw one has only to compare his Cleopatra with that of Shakespeare to realize the rift. This certainly does not mean, as Shaw tended to suggest, that Wagner always sentimentalized the nature of love: Isolde's wounding scorn and hurt pride, heaped on Tristan in the first act of the opera, is a wonderful study of subconscious love masquerading as hate, and even Shaw caught a glimpse of this feminine (and, come to that, sometimes masculine!) reaction in the scene in *Pygmalion* in which Eliza throws the slippers at Professor Higgins (he may have had some personal instruction in this from Mrs. Pat Campbell, the original Eliza, although he seems characteristically obtuse about Eliza's obvious motive).

With the Schopenhauer death-wish behind the love theme of *Tristan* Shaw was by nature and reason out of sympathy: his interest was all in Wagner's conception in *The Ring* of "love as the fulfiller of our Will to Live and consequently our reconciler to night and death". His optimism baulked at the cosmic cataclysm of the last act of *Götterdämmerung* and could not accept either Wagner's or Shelley's panacea of love for the world's ills. "The only faith which any reasonable disciple can gain from *The Ring*", he wrote, "is not in love, but in life itself as a tireless power which is continually driving onward and upward".

But he could appreciate, if not concur, mainly through his musical "ear": "To enjoy *Tristan* it is only necessary to have had one serious love affair; and though the number of persons possessing this qualification is popularly exaggerated, yet there are enough to keep the work alive and vigorous. . . . The truth is that all the merely romantic love scenes ever turned into music are pallid beside the second act of *Tristan*". He could write, too, percipiently enough: ". . . that long kiss of Kundry's from which he (Parsifal) learns so much is one of those pregnant simplicities which stare the world in the face for centuries, and yet are never pointed out except by great men".

Wisely, throughout his career, Shaw realized these things were outside his own range as a writer: although in *Candida* he made his own contribution to the maternal aspect of sex relationships which was something of a constant *leitmotiv* with Wagner (it is notable how all his heroes—Siegmund, Siegfried, even Tristan on his death bed—harp on their mother).

Shaw, then, had no use for Wagner's romanticism and little fundamentally for his presentation of sexual relationships. What, apart from music, was the common factor which aroused Shaw's fascination, and bound the men together as artists?

One was socialism, although it is extremely open to question that this meant, to Wagner the artist, anything like what it meant to Shaw the artist. With Shaw it was the motivating force; with Wagner an incidental in a personality which Shaw himself recognized as "manifold".

Wagner's political activity was comparatively brief. It included the Dresden revolution of 1849, when Roeckel and Bakoonin were imprisoned and Wagner fled to Switzerland; and the pamphlet "Art and Revolution". In 1853 the private printing of the poem of *The Ring* canalized his social conscience into art form and it was, of course, this sociological side of the cycle which captivated Shaw.

The Ring is a great allegory of greed for gold, the disastrous consequences of this and of the abnegation of love, and the enormities of slave labour that accompany the drive for power. Shaw's analogy of the underground Nibelungen world with nineteenth century mines and factories was not really wide of the mark, even though Wagner may not have so consciously considered the parallel. These themes were, of course, constant in Shaw's own plays, although there was no Wagnerian-Greek influence causing him to use mythical figures or settings. Shaw was essentially prosaic; Wagner a poet in conception like the Ibsen of *Peer Gynt*, whose Troll society has certainly some allegorical links with the Nibelung world. (Could H. G. Wells, perhaps, a fellow socialist, have been influenced by *The Perfect Wagnerite*, on the imaginative side which bypassed Shaw the dramatist? The Morlocks in his science-fantasy, *The Time Machine*, live underground much like the Nibelungen, as do the moon-dwellers in *The First Men in the Moon*, and it may not be stretching reason too far to wonder if *The Invisible Man* owed anything, in its original idea, to the Tarnhelm.)

The Superman idea—the deliverer of the world from its social ills—was certainly common to Shaw, Wagner and Shaw's other special interest, Shelley, and Shaw himself pointed out the differences of Shelley's Jupiter (wholly evil) and Wagner's Wotan (sympathetic). Wotan was the half-way house, as it were, between god and man—the whole point of *The Ring*, according to Shaw, being on Man as the highest possible expression of life.

"In the old-fashioned orders of creation the supernatural personages are invariably conceived as greater than man, for good or evil. In the modern humanitarian order as adopted by Wagner, Man is the highest . . . the world is waiting for Man to redeem it from the lame and cramped government of the gods". "Godhead means to Wagner infirmity and compromise, and manhood strength and integrity". "The God, since his desire is toward a higher and fuller life, must long in his inmost soul for the advent of that greater power whose first work, though this he does not see as yet, must be his own undoing".

Wotan, in fact, was the victim of compromise: bound by his own out-dated Laws to provide the expected example and sustain authority. Thus the creation of Siegmund (unsuccessfully), then of Siegfried, the hero without fear and subject to no laws of background and environment; like Parsifal later, the "innocent Fool" of Nature's upbringing.

"The boy Siegfried", writes Shaw finely, "having no god to instruct him in the art of unhappiness, inherits none of his father's (*i.e.* Siegmund's) ill-luck, and all his father's hardihood. The fear against which Siegmund set his face like flint, and the woe which he wore down, are unknown to the son. . . . He is enormously strong, full of life and fun, dangerous and destructive to what he dislikes, and affectionate to what he likes; so that it is fortunate that his likes and dislikes are sane and healthy. Altogether an inspiriting young forester, a son of the morning, in whom the heroic race has come out into the sunshine from the clouds of his grandfather's majestic entanglements with law, and the night of his father's tragic struggle with it".

This stress on the necessity of fearlessness in the hero bringing salvation had its echoes in Shaw's "supermen" later: in Caesar's "He who has never hoped can never despair" (the mature twist to Siegfried's youthful hopefulness), and Juan's "It is not death that matters, but the fear of death". It links up, inevitably, with the Life Force which Shaw made the focal point of *Man and Superman*: what Juan describes as "The work of helping Life in its struggle upward", and Thomas Mann in his analysis of Schopenhauer's ideal of "Will" as "the ultimate, irreducible, primeval principle of being . . . the impelling force producing the whole visible world and all life—for it was *the will to live*".

Shaw was sharp enough and human enough to give the Devil opposing the idea his strongest argument: "Beware the pursuit of the Superman: it leads to an indiscriminate contempt for the Human". And he was aware of the cost, that loneliness which assails the great: "I have found flocks and pastures, men and cities, but no other Caesar", says his Caesar; and the loneliness of the saint is overcome in his Joan of Arc's great cry: "What is my loneliness, compared with the loneliness of God?"

Characteristically (and un-Shavian!) in Wagner the loneliness of Siegfried takes the form of longing for a mate, one of his own kind. It exemplifies the rift between the Wagnerian humanistic and Shavian intellectual philosophy. Siegfried, in fact, is full of modifying human charm and feelings. *So starb meine Mutter an mir?* is a stirring of filial sensitivity; Mime's lesson on fear fills him with a rather touching boyish longing to achieve this "accomplishment" (an intelligent Siegfried like Set Svanholm will make much of such moments). Tarnhelm and the Ring are to him pretty trinkets—akin to the "innocent Fool" or "Redeemer" Parsifal, he leaves the gold with the dead Dragon and his uncorrupted youth recalls Shaw's Inquisitor on the guilelessness and innocence of Saint Joan: "What does she know of the Church and State?"

In spite of the degeneration of *Götterdämmerung*, there are still none of the Nazi attributes sometimes ascribed to Siegfried by those with a political axe (Right or Left) to grind. Evil triumphs over him through trickery—the drink of forgetfulness—but even so his fidelity to Gunther and to his new wife, in the scene with the seductive Rhinemaidens, is notable. Wagner by his nature could not help drawing a living and feeling person—warmer altogether than Shaw's coldly cynical Don Juan and the all-wise Ancients of *Back to Methuselah*.

"The world has always delighted in the man who is delivered from conscience", wrote Shaw, and the *Siegfried* love duet was for him merely a lapse

into grand opera romantic nonsense. He would have been incapable as a playwright of Wagner's touching, and daring, dramatic stroke when Siegfried, the Child of Nature, automatically takes Brünnhilde, the first woman he has seen, for his Mother, though perhaps of the humorous touch of "*Das ist kein Mann!*" (*Siegfried* was Wagner's "happy" opera, as Shaw noted.)

Wotan, too, is conspicuously human in Wagner's manner—not just a symbol of power (how superbly and movingly Hans Hotter drives this home when he picks up the spear that Siegfried, his successor, has shattered). This whole scene is a revelation of human character—the grandfather's (as well as Creator's) pride and affection, a little amused at the boy's importunity and disrespect, finally angry at it; jealous, too, in a sudden pang, of Brünnhilde, the child who represents his "real" self and inner conscience, as well as his loss of authority. The Wotan who picks up his broken spear is a destroyed and superseded, and therefore tragic, human being, as well as an instrument of law and authority laid low.

In other respects Shaw and Wagner share the dramatic conception of the "wise Ancient". Gurnemanz and Captain Shotover in *Heartbreak House*, Wotan and the Ancients in *Back to Methuselah*: the link is fairly obvious. So, too, is that between Beckmesser and de Stogumber in *Saint Joan*—both a satirical tilt at the conventional mind. Like Shaw, Wagner could not write a comedy without philosophic content, as witness Sachs' monologue, "*Wahn! Wahn!*" "In a flash of vision", Neville Cardus has written, "Sachs (or rather Wagner) sees in Nürnberg's momentary madness a microcosm of the greater world".

The destruction of man suggested in *Lilith* was only, for Shaw, the beginning of a new experiment in life—Wagner's occasional despair he never touched on. But life—human and intellectual—was his theme, and, a prose writer and not a poet, he had nothing of Wagner's obsession with the elemental forces of Nature, although he appreciated the artistic form they took in Wagner's music. His production demands were limited (basically a room and chairs for discussion) where Wagner demanded that his ranging cosmic imagination should be given literal stage shape and form. Yet strangely the affinities coalesce; and *The Perfect Wagnerite* remains as a living tribute from artist to artist: from the ascetic to the aesthete, united in the creative instinct and the questing processes of the intellect.

Wordless functional Analysis: the first Year

BY

HANS KELLER

EXACTLY a year ago in this journal, I announced the birth of wordless FA ("Functional Analysis: its pure Application", pp. 202-6). Then, and indeed throughout the ensuing year, I tried to be as cautious as possible so far as my method's immediate practical prospects were concerned (see, for instance, the Correspondence page of our February issue). But by now it can, I think, be said that my year-old phrase ". . . if all goes well, when FA has come, if not to stay, at least to drop in now and again . . ." (*loc. cit.*) is safely out of date: FA does seem to have come to stay. This, at any rate, would be my conclusion if it were not my own work, if I simply went by what has actually happened, and if I were asked for my critical opinion; and I believe one has to have the courage of a realistically favourable prognosis regarding one's own work, even if it is bound to carry the illusory overtones of propaganda. What matters is the truth, amongst whose most dangerous enemies is that corrupt variety of arrogance known as false modesty.

Resistance to wordless FA has almost exclusively been confined to the 60th Annual Conference of the Incorporated Society of Musicians at Stratford-upon-Avon and the Correspondence pages of both *The Listener* and, amusingly enough, this journal; whereas appreciation has been both detailed and widespread, cutting across the divisions between amateurs and professionals and indeed across national frontiers: there have been positive repercussions both on the Continent and in America. Upon cool inspection, moreover, the irrational motivation of the strongest resistances has been unmistakable. In fact, some of the sharpest criticisms were expressed by people who had never bothered to hear my analytic scores in the first place; and what amounted to a wave of anxiety was all they could produce by way of reaction to the mere idea of wordlessness. More transparent still, there were, of course, those whose professional (if not indeed psychological) existence proved so exclusively, so childishly dependent on words about music that they immediately regarded wordless FA as a murderous threat, seeing the red light as automatically as do, say, those ruled by political infantilisms when—according to their respective brands of infantility—they hear the words "Tory" or "Socialist" mentioned. In all such cases, of course, the fears turn out to be violently exaggerated, even from the fearer's own, distorting point of view. Contrarily to what some people seem to think, I do not propose to stop all talk and writing about music, not even my own. When I wrote about "the twilight of twaddle", I did mean twaddle, not verbal discovery or advice, and it is only the twaddlers who have something to fear, though not even they all that much: however widely FA may eventually establish itself (I still think that after its initial success, progress

will be gradual, slow, unspectacular), there will always be countless empty holes at the reception end, almost physically eager to suck up all the emptiness the twaddlers can provide. What I meant by the twilight of twaddle, then, is that FA would steadfastly continue its endeavours to discredit, in the ears of those who are capable of knowing better, all tautological, merely "sensitive" conceptual writing about music—all the talk which tells you what you hear anyway, and which may thereby actually disturb your perception; for when you listen again you are liable to "hear" the critic's words, which again are liable to endanger your integral experience of the music. Perhaps I may quote a relevant passage from vol. I of Oswald Spengler's *Decline of the West*; I shall give it in my own translation, since the official one, which I append in a footnote,¹ is impossible:

As soon as the word, which is communicated as a sign of understanding, becomes a means of artistic expression, human awareness ceases to express or perceive as a whole. Even verbal sounds that are used artistically—not to speak of the *read* word of higher cultures, the medium of literature proper—separate, imperceptibly, hearing and understanding; for inevitably, the usual meaning of a word continues to play its part. Under the influence of literature's ever-increasing power, then, the wordless arts themselves have arrived at modes of expression which link their motives to verbal meanings. [Der Untergang des Abendlandes, 60th–63rd editions—which, incidentally, consist of the 98,000th–102,000th copies!—Munich, 1923, chapter IV, p. 283.]

Had the deep-looking Spengler been a deep-hearing musician, sufficiently disturbed, therefore, by the disruptive potentialities of the *word about music*, he would perhaps have gone on to point to the insane state of affairs where, when you hear the dominant established and a new theme emerging in a Mozart movement you haven't heard before, your uppermost thought (not yours or mine, needless to add, but our friend's next door) is "second subject", a term which Mozart did not know, because my educational colleagues of the Incorporated Society of Musicians had not yet taught him. Words about music, more often than not, are the unproductive mind's revenge upon the creator, the conceptual arrest of the right-doer—and this even goes for quite a few half meaningful words, and text-books in particular.

I. WORK, PUBLICATION, PERFORMANCE

When I wrote the above-mentioned essay, I had completed FA no. 1, on Mozart's famous D minor Quartet. Within six months it was heard four times; at the same time, the analytic score itself was published at the request of *The Score* (February, 1958, pp. 56–64). The first two hearings were offered by the Third Programme (Aeolian Quartet); the third was a live performance (again by the Aeolians) at the afore-mentioned conference of the ISM, whose General

¹ Charles Francis Atkinson's translation, New York, 1926: "As soon as the word, which is a transmission-agent of the understanding, comes to be used as the expression-agent of an art, the waking consciousness ceases to express or to take in a thing integrally. Not to mention the *read* word of higher Cultures—the medium of literature proper—even the spoken word, when used in any artificial [*sic!*] sense, separates hearing from understanding, for the ordinary meaning of the word also takes a hand in the process and, as this art grows in power, the wordless arts themselves arrive at expression-methods, in which the motives are joined to word-meanings". (P. 219.)

Secretary,² let me hasten to add, showed fearless enthusiasm for FA in the face of considerable and heated opposition; the fourth hearing was offered by Norddeutscher Rundfunk, Hamburg (BBC tape).

At this point, I have to take off my hat to Dr. Rolf Liebermann, NDR's head of music. As readers of this journal are aware, I have torn his own music to bits on more than one occasion. He seems to have read my reviews, and in case he had forgotten, I reminded him of the somewhat embarrassing situation in my very first letter on the subject of FA. I did not mince my words; in fact, "torn to bits" is a tame phrase compared with the highly colloquial German one I used ("*in der Luft zerrissen*"). An English publisher had told me that he was not the man to mind unfavourable criticism in the least. Even so, I must say that his detached and humorous reaction, his unqualified enthusiasm for FA (which was there from the outset and has, so far as I can judge from the symptoms reaching me, steadily increased), his whole-hearted friendly attitude towards myself, and the speed with which he put his interest in my method into action, did come at least as a partial surprise. In view of the history of our relation, then, I regard it as my duty to say, without any patronizing intention, that Liebermann is a man of the very rarest calibre. At the time of writing, his plans for my future FAs for NDR are more ambitious than mine were before I heard of his.

FA no. 2, on Beethoven's F minor Quartet, op. 95, was written soon after the first broadcast of FA no. 1. Curiously enough, all listeners who had written in and specified a composer whose music they wanted to hear analysed, had mentioned Beethoven. The impression seems to have been that Beethoven would prove a harder nut for FA than Mozart. The truth is, of course, exactly the reverse: Beethoven's thematic background unities are usually nearer the foreground than Mozart's, because his conscious intentions were more thematic anyway. But his contrasts often happen within a far narrower space than Mozart's: perhaps this is the reason why people think that they are, as such, greater.

I refused to choose the particular Beethoven work to be analysed, because I wanted to exclude any possible suspicion of special pleading. "I believe this kind of analysis to be applicable to any great work"; the sentence actually is not mine, but Clifford Curzon's; it certainly expresses my own conviction. My only condition is that I should understand the work—which excludes quite a few masterpieces. Op. 95 was chosen by a member of the BBC's music staff. It was an excellent choice. The contrasts are violent; the work is incredibly short. I thus had the chance to write a far longer, far more complex analysis within about the same total playing time as that needed for the Mozart: FA no. 1 comprises 260 bars, whereas FA no. 2 extends over 601 bars.

Nor is the formal scheme of FA no. 2 the same as that of FA no. 1; it is no longer a mere matter of analytic interludes which lead from one movement to

* Mr. Denis H. R. Brearley. I suppose the ISM's invitation to have FA no. 1 performed at their conference must have been due to his initiative.

the next, though the constructive principles remain the same. But since the finale of the Beethoven, as distinct from that of the Mozart, is polythematic, there is an analytic postlude to it which, by way of conclusion, leads into the coda. This postlude is balanced, at the end of part I (*i.e.* before the interval) by a postlude to the second movement, which latter is resumed by the analytic prelude that opens part II. By means of this central construction, I got over Beethoven's link between the inner movements without harming it: part I ends openly, with the pause on the last bar of the slow movement displaced to the penultimate bar, *i.e.* the open octave, which thus concludes this postlude and leads into the interval (3 minutes silence); whereas the analytic prelude to the scherzo that opens part II (but is still concerned with the slow movement) runs into the scherzo *via* Beethoven's own transition, which is at the same time functionally analysed. In outline, this build-up was of course presaged in FA no. 1, where the minuet's analysis was resumed after the interval, but there the repetition of the entire minuet theme at the beginning of part II lent the ensuing analysis the appearance of a further interlude rather than a prelude to the finale; and immediately before the interval there was of course, not analytic music, but the entire minuet into which the second analytic interlude had developed.

FA no. 2 was broadcast by the BBC a month after FA no. 1 had been broadcast from Hamburg, *i.e.* on 5th March; the performers this time were the Pro Musica Quartet, a delightfully inexperienced body (always give me inexperience rather than routine!) for whose interpretation of a very demanding analytic score, compared with which FA no. 1 is child's play, I am profoundly grateful. Norddeutscher Rundfunk immediately interested itself in the score and, this time, decided upon a separate performance, though of course again under my direction. (I cannot, for the time being, allow any performances of FAs which are not rehearsed under my supervision.) At the time of writing, I have already rehearsed and recorded FA no. 2 for Hamburg with the distinguished Hamann Quartet, but the actual broadcast has not yet taken place.

A comparative word here on the BBC's and NDR's recording techniques. Though I have no complaint so far as the competence of Hamburg's engineers is concerned—indeed, the *Aufnahmleiter*, a very young man by the name of Friedrich-Karl Wagner, evinced a wonderful ear and collaboration in that respect was pure joy—the fact remains that the BBC records more realistically. Hamburg seems devoted to the new craze, lavish reverberation with its resultant "beautification". As Spike Hughes said some time ago in *The Sunday Times* (apropos of jazz recordings, I think), for years we've been trying to get the echo out of the records, and now we're trying to get it in again. In the case of FA no. 2, these "improvements" are particularly painful. The scoring is not simple, the texture at times multiply differentiated, by way of differentiated dynamics as such, simultaneous *con* and *senza sordino*, and the like. The BBC recording had shown me that I had calculated correctly when writing the score. (With such fine differentiations, one is a bit nervous about the possible differences between the "live" performance one automatically imagines as one writes, and the less foreseeable picture offered by recorded—or, for that matter,

broadcast—sound.) But in the Hamburg recording, various small textural points of this kind (which, however, are supposed to make big sense!) were totally submerged by the flood of beautiful sound. One of the engineers seemed terribly offended when I suggested, in the course of the recording, that the sound was awful and had little to do with musical reality; and I didn't have the heart to pursue the matter further because he seemed so proud of the celestial blend he produced. But as a matter of principle, I think we must make a stand against this modern practice—and I am not, of course, thinking only or chiefly of my analytic scores, basically though their particular textures are liable to suffer. I wonder, incidentally, how the dodecaphoneys with their dynamic rows, at times vertically exposed, feel about this kind of recording!

As for the immediate future of FA, so far as it is settled, I have decided upon a non-chronological numbering of the next two scores in order not to confuse BBC listeners; the numbers, that is to say, will be in the order of BBC broadcasts, not of writing or actual first performances.

The next score, then, will not be FA no. 3, but FA no. 4, which will be first performed at Dartington Summer School of Music at about the time these lines are in print; it will subsequently be recorded by the BBC and broadcast in 1959. The work will be Haydn's *Lark Quartet*, op. 64, no. 5 (1790), and the analysis will, I hope, take the practical requirements of a concert performance fully into account. That is to say, the relative simplicity, from the playing point of view, of FA no. 1 will as far as possible be combined with the analytic complexity of FA no. 2. I do not mean to imply, however, that FA no. 2 is unsuitable for live performance; only it would need very extensive rehearsal for the purpose. With more or less normal rehearsal time, I had to do a considerable amount of tape-editing (the number of sectional re-takes having been correspondingly high).

FA no. 3, to be broadcast later this year by the BBC with Denis Matthews as soloist, will be the first orchestral score—on Mozart's piano Concerto in C major, K.503; readers of this journal (see MR, xvii/1 (February) and xvii/2 (May), 1956) will realize, of course, that I have already done some home-work here. Once again practical considerations will have to be taken into account: for economic reasons, one can't rehearse as much with an orchestra as with a string quartet, and there is a law against tape-editing in the Musicians' Union's Holy Writ. In other words, though the performance will be recorded, the requirements for the analytic composition will again be, for all practical purposes, those of a live performance. However, limitations usually disclose a fruitful aspect; I shall be forced to economize on dynamic and particularly agogical subtleties, on all kinds of flexibilities in rhythmic structure and *tempo*, and thus perhaps discover more direct ways of spot-lighting unitary backgrounds. In any case, functional analysis must sooner or later get used to the idea of live performance if it wants to address itself to every musical mind that is potentially interested, and if it does not wish to renounce what ultimately remains the only real way of musical presentation, notwithstanding one's gratitude for the possibilities opened up by the recording age. Even at the ISM Conference, I may add, one speaker, disinclined to criticize what he did not

immediately grasp, said he was impressed with the evident enjoyment with which the Aeolian Quartet had played the analytic score; it obviously made him think twice. You may say that this kind of impression is unfunctional. You are quite wrong. There is musical function in even more "personal", "human" impressions, and lack of musical function in many listening situations which, superficially, seem to have succeeded in excluding all possible in-essentials—electronic presentations above all. It is not at all easy to extricate the functional elements from star worship, virtuoso worship, conductor worship, *prima donna* worship, *Heldentenor* worship, or personal composer worship for that matter, but it is neurotic ("anti-romantic") to deny them. On the other hand, it is easy to show that from the musical point of view, nothing whatever happens in many a most "functional" electronic session. You only have to ask the enthusiasts to tell you, however vaguely, what they have experienced.

II. THE PRESS

With one foot in each camp, I was naturally interested to see how my verbal colleagues would react to what they might feel to be the highest possible treason to the musical word. As a matter of fact, speaking of our newspaper critics (as distinct from the writers in the musical press), they didn't. There was one exception, namely Colin Mason, who devoted a long article in *The Manchester Guardian* to the first broadcast of FA no. 1. Otherwise, while a Swiss daily [sic] asked me for a full-scale article on FA (with music examples!); while Philip Barford, in an article with which I widely disagree ("Wordless Functional Analysis", *Monthly Musical Record*, March-April, 1958), called FA "one of the soundest and healthiest things in musical criticism which has [sic] happened in years", one which "may well prove to be the cornerstone of *musical appreciation as an art*" (his italics) and "should be welcomed as a vigorous link with the reality of musical experience which puts everything else in criticism in its right place"; while the art critic of *The Sunday Times* tried to draw FA into his orbit; while *Time* magazine devoted an article to it which announced that the "Mozart analysis was hailed by word-bound, cliché-tied British critics as 'a most important departure'", these same critics, cliché-tied or not, certainly did not prove all that word-bound in this instance; they kept absolutely mum, except for a little backhander here and there in unrelated contexts. (Where *Time*, which interviewed me for many hours and then produced a grotesquely distorted and dramatized account of FA (17th February, 1958), got its quotation from is not for me to say; but then they quoted myself too, within inverted commas, as saying things which I had never even thought of. I am grateful for their enthusiasm; but next time I'd rather do without it.)

Most amusing, perhaps, amongst my colleagues' silences was the *Listener* critic's, not only because one should have thought that the broadcasts of FA were his immediate concern, but also because in *The Listener*'s correspondence columns, FA was at the same time discussed for weeks. I hasten to add, however, that I am not complaining; when I think of what most of my colleagues would be writing about FA if they did decide to write about it, I can only thank them for their restraint.

III. THE COMPOSING TECHNIQUE AND ITS OBJECTIVITY

In last year's article for this journal (*op. cit.*), I wrote of "certain peculiarities in FA's composing technique which might deserve fairly early consideration" in view of the danger of badly composed analytic scores. To some extent, I have changed my mind. In a verbal, written analysis you can fake a great deal, amongst other reasons for the very simple one that usually nobody really reads it. In a composed analysis, it is wellnigh impossible to behave unmusically without immediately being found out even by the most unsophisticated of listeners, so long as he himself is musical and has some idea of the work in question. When nothing is said and all is done by way of music, there is no chance of a pseudo-demonstration, of paper analysis which has nothing to do with sounding thought. Music makes sense or it doesn't, and the same goes for FA. In fact, the easiest way of demonstrating the unmusicality of many a distinguished analysis would be to translate it into terms of FA and play it. My revised conclusion, then, is that while bad analytic scores will no doubt be composed in the course of time, nobody will want to listen to them.

Nevertheless, since we need not only think of the prevention of bad scores, but also of the production of good ones, we must gradually get down to describing the principles of the analytic composing technique and to clarifying any questions about it which arise in the minds of expert listeners; only, practice must precede textbook wisdom, and I shall never write about any technical details that have not proved themselves to the listening ear.

If, in creative work, the basic technical problem is that of contrast and continuity, it is continuity alone that is FA's basic requirement. But continuity there must be, otherwise the purely musical train of thought, the musical experience is interrupted, and the whole aim of FA destroyed. I was much disturbed by the *Time* writer's misleading description of my analytic interludes: "Their effect is like looking at a painting, then watching a series of lantern slides of different portions of the painting, stripped of minor embellishments and arranged to stress the picture's harmonies and tensions". This, of course, is absolute rubbish. If I may quote Clifford Curzon once more (a letter I received by way of reaction to the selfsame interludes), "the broadcast was deeply impressive—though perhaps 'moving' is the nearer word. I felt I was participating in some strange creative act: a beautiful and somewhat terrifying experience. . . . The very absence of the spoken word seemed in some curious way to create its own necessary knowledge as the analysis moved along on a new level of experience . . . ". My point here is that this experience would be quite impossible without a thorough continuity in the analytic score. For this reason, I would also disagree with Colin Mason's description, "analytical music examples for interludes" ("Music Better than Words for Analysing Music", *Manchester Guardian*, 9th September, 1957), even though this means disagreeing with myself: once again I have changed my mind, for when first writing of the possibility of wordless analysis in this journal (February, 1956), I likewise used the term "music examples"—which only goes to show what happens when one's textbook wisdom precedes practice.

So far as rhythmic structure is concerned, fundamental divisions and articulations, which take the form of rests, must never lose touch with the rhythmical feeling in the listener's ear: the published score of FA no. 1, where rests are more prominent than in FA no. 2, will show the reader how continuity can thus be achieved even where the score as it were interrupts itself for the purpose of, say, an analytically varied repetition of a phrase.

Rests, however, are often a relatively primitive means of articulation, and FA no. 2 widely dispenses with the self-interrupting variety, with the result that the problem of continuity emerges on a higher level, more difficult, perhaps, in one respect, but easier in another: it may prove more difficult to know "how to go on" from one complex of unifying elements to another, but once you have discovered ("dreamt up" would be, frankly, a preciser description) the strongest possible connective link, the straightest possible way, in the composer's own thought, no real problem of continuity is left. The more compressed and complex method thus forces you to be more objective in your order of events and in their links; rests are the analyst's; connections through the music aren't. I have herewith touched upon the only aspect where, in a competent FA, subjectivity might creep in. Once, however, one is aware of this single risk of intelligent subjectivity, it is not difficult to minimize it. (A fool is subjective whatever he does.)

There are some, of course, who would maintain that FA is *inevitably* subjective. In the words of Philip Barford (*op. cit.*), "who decides just how the selection of material shall be made, and who arranges the tape-recording? The analyst, of course. In other words, there is a *principle* of subjective judgment at work [my italics]. FA, for all its wordless striving after objectivity, means that someone has to make some critical judgments, by implication if not in words. It is quite conceivable that two functional analysts, both dedicated sincerely to the music, will nevertheless produce different functional analyses of the same work".

To get a subsidiary misunderstanding out of the way, I don't know what Mr. Barford means by "selection of material", still less what he imagines the "arrangement of the tape-recording" to be. I don't "select material"; I isolate background unities, though it is quite true that I do select—the more important ones at the expense of the less important ones. And there isn't any arrangement of the tape-recording; the analytic score is played like a piece of music, and if it is recorded, the tape is afterwards edited like that of a piece of music. There is nothing in the handling of the tape which has anything to do with the analysis as distinct from its performance.

But now to the principal question. Of course two functional analysts may produce two different FAs; the point is that one will be objectively better. The question of which are the most important elements of unity is an objective one; the question of the clearest and most consistent analytic structure is purely objective; and even the most difficult technical question of the straightest way through the composer's background unities is objective. In an essay I have to put these propositions abstractly; but I have demonstrated them to one or two of my pupils quite concretely and in great detail. Mr. Barford,

who in spite of his considerable appreciation of FA is distinctly scared of wordlessness, thinks that the absence of words will increase the danger of pseudo-objectivity. As I have already tried to indicate, exactly the opposite will be the case. If Mr. Barford has ever taught composition, he will probably be aware how skilfully the more intelligent student will defend the greatest musical nonsense, by which I mean the worst possible way of expressing what he himself wants to express. Now, his words may sound superficially convincing, but the nonsense is there, in the music. Likewise, in a nonsensical, subjective FA, one in which the analyst has found the worst possible way of expressing the composer's background unities (or one in which he hasn't found them at all), the nonsense is there, in the analytic music, there for everyone to hear, and all the more clearly there for the analyst's being unable to defend it verbally. If Mr. Barford wants to criticize my FAs (which, apparently, he doesn't, concerned as he seems to be with future functional analysts), I am the last to prevent him, but does he need my words in order to find his? What, with respect, Mr. Barford does not yet appreciate is that *ceteris paribus*, music about music is immeasurably more objective than words about music, because music is absolutely concrete; and that musical logic interrupted by words is as realistic as *The Critique of Pure Reason* (which is conceptual "functional analysis") interrupted by musical interludes. If we could imagine human society to be composed exclusively of born musicians some of whom had a considerable conceptual talent, there might be a Mr. Barford who, when purely verbal analysis of verbal art was introduced, would insist that important as the new approach was, one shouldn't exclude music about words altogether, otherwise "the analyst will be more impregnable than the Pope" (*op. cit.*).

If it were my own task to show up a bad FA, or just a bad analytic thought, I shouldn't even bother to open my pen or mouth; I'd write or play or even whistle a better one. I often did this, in teaching, long before I thought of FA. Any analytic Pope will be far more pregnable by music than by words, unless, of course, his papal status is musically justified; in which case we shall still be able to hurl wrong words at his analyses.

A Note on musical Styles

BY

LLOYD HIBBERD

IN modern musicology where there are so many references to "style", the term has become vague, and some consideration as to what it really means seems due. Actually "style", as applied to aesthetic objects, is used in at least two broad and different senses: (1) when we say that a work *has* style, "we declare it to be more or less successfully expressive in the manner of art. Style in this sense is synonymous with artistic quality or expressiveness" (T. M. Greene, *The Arts and the Art of Criticism*, 1940, 374); (2) in the other sense, the style of a work of art may be defined as the composite character which results from the composer's treatment of the constituent elements, a treatment which, in turn, derives at least in part from a combination of certain background influences, and certain technical determinants. (For a third use, e.g. "dramatic style", the present writer suggests "manner"—see B.II below—to lessen ambiguity.) It is the second sense with which we are here concerned. In music, the modifying factors seem to be the following:

A. Background Influences.

I. General.

- (1) Temporal (epoch, period).
- (2) Geographical (country, "school").

II. Personal.

- (1) General cast of mind (temperament).
- (2) Psychological state at time of composition.
- (3) Particular intentions.
 - (a) Aesthetic.
 - (b) Descriptive.
 - (c) Practical (e.g. intention for specific function, audience, performer, occasion).

B. Technical Determinants.

I. Tonal and scale system.

II. General style or manner.

III. Performing medium.

IV. Method and details of performance.

C. *Constituent Elements.*

- I. Rhythm and *tempo*.
- II. Melody.
- III. Harmony (including tonality and modulation).
- IV. Counterpoint.
- V. Texture.
- (VI. Form.)

The relative importance of the elements varies, and if special treatment of any of them modifies the style, an appropriate qualifying adjective is desirable.

Thus where the melodic and rhythmic interest is shared more or less simultaneously by all or most of the voices, we may describe the piece as being in contrapuntal style, or better, *a contrapuntal style*, since two pieces (by Palestrina and Hindemith, for example) may be equally contrapuntal, but differ in their treatment of other elements (*e.g.* harmony) so as to require more precise characterization. If all the elements are within the limitations observed only (or at least most characteristically) in the sixteenth century, one may describe it more narrowly as "sixteenth-century contrapuntal style"; or even—provided it avoids practices used only in prior or subsequent periods—"late sixteenth-century contrapuntal style". If, furthermore, it eschews treatments (*e.g.* of dissonance) found in contemporary secular music, one may go further and refer to the "sacred contrapuntal style of the late sixteenth century". And if the limitations are common to, and most characteristic of, men like Palestrina and Victoria, one may even speak of the "sacred contrapuntal style of the late sixteenth-century Roman school". In this particular case one might, without ambiguity, omit "sacred", since neither Palestrina nor Victoria wrote any appreciable amount of secular music and since the styles of whatever secular music was then being written in Rome have not yet been distilled. And finally, if the combination of treatments is that found in Palestrina alone, one may truly speak of the "Palestrina style of counterpoint".

In the preceding paragraph, "contrapuntal", "(late) sixteenth century", "sacred", "Roman School", and "Palestrina" qualify "style" with increasing precision. To these might be added "choral", but, in the case of Palestrina this is unnecessary because he seems to have written no music demonstrably intended for solo singers—and therefore "choral" and "vocal" are here synonymous—while his instrumental compositions are so few and little known that it is *their* styles (if in any way distinguishable from that of his vocal music) that would need discrimination by the term "instrumental".

The particular adjectives discussed above each refer to one of six factors: period, locality, composer, medium, function, and an element of style itself (counterpoint). In general, historical and geographical qualifications are very helpful when valid, but this is not true of all the adjectives derivable from technical determinants or from the elements themselves. For example, referring to the scale system, one might describe a piece as being "in a diatonic

style", but it is simpler merely to call it a diatonic composition. And it is obviously more direct to speak of a conjunct melody than of a melody being "in conjunct style". On the other hand it is useful to describe a melody as being in the *manner* of an aria or of a folksong.

Rhythm and *tempo* constitute fruitful sources of qualifying adjectives, especially in the case of dances, as we shall see. Harmony, tonality, and modulation, however, do not provide very convenient terms for our purpose. Even the general term "harmonic style"—as contrasted with "contrapuntal style"—is less precise than "homophonic style" or "chordal style", both of which may be regarded as subdivisions of harmonic style qualified as to texture, as is "*freistimmig*" of which something will be said later.

The method of setting the text gives rise to syllabic and melismatic styles (better "treatments"), while the employment of certain types of performance (antiphonal, responsorial, echo, *concertante*) produces their respective styles. So do certain manners of writing whose details it would be difficult to specify: rhapsodic, simple, elaborate, grand, academic, etc. All of these may exist in a relatively pure or in a mixed state. And there is the important influence of social function, already encountered in "sacred", which would also justify, among others, the term "festive" (or "festal") for e.g., *Prunkmotetten*.

Form is often regarded as something distinct from style, and for that reason was enclosed in parentheses at the opening of this article. In the specific sense that it is one of the elements that make a composition what it is, it is an element of style. But in the sense that the form of a piece—whether regular, irregular, classifiable or not—can be abstracted and presented in a diagram (AB, ABCD, ABCAD, etc.) as the other elements cannot (except harmony, whose progressions can be set down as I, IV, V, etc.), form can be treated as something different from style. It is especially convenient to differentiate between form and style where form has such definiteness of outline and relative uniformity of structural requirements as to constitute a standard "form" or formal type like the familiar binary, ternary, rondo, variation, and sonata-allegro forms. In such cases it would be absurd to speak of a piece being written, e.g. "in ternary style". But with those types whose structural requirements are less definite, it would seem better to consider them as styles rather than forms, and to speak, therefore, of a piece being written "in the style" (i.e. not *form*) "of a toccata".

The distinction between form and style is highly desirable in the case of dances, where the character derives from rhythm rather than from structure. Consider the minuet as found in Haydn and Mozart. Disregarding the fact that the recurrence of the minuet after the trio makes the overall design ternary, the minuet itself may be either binary (as in Mozart's F major Quartet, K.590), or ternary (as in his D minor Quartet, K.421). The same option is also possible for the trio. Here then we have two different forms both in minuet style. On the other hand, an identical formal scheme may be used for dances quite different in style. Thus the sarabande and gavotte of Bach's fourth French Suite are both in simple binary form, with a first section of eight measures modulating to the dominant, and a second section (of sixteen and fourteen

measures respectively) modulating from the dominant back to the tonic. In each the second section is built from the same thematic material as the first. Here are practically identical forms, one in "sarabande style" and one in "gavotte style".

Indeed the structure of dances is so often like that of other types of composition that we ought properly perhaps—in many cases at least—to speak of a particular dance *style* (identified by *tempo* and rhythms) rather than of a dance *form*. Yet it is true that, despite the fact that the classical minuet or trio may be either binary or ternary, nevertheless the customary practice of observing the repetitions does seem peculiar to the minuet (and, in the Baroque period other dances, as well as the later scherzo), and results in certain minuet variants of ternary form: (1) aa, bb, cc, dd, a, b (both minuet and trio being binary); (2) aa, ba, ba, cc, dd, a, b, a (the minuet being ternary and the trio binary); (3) aa, bb, cc, dc, dc, a, b (the minuet being binary and the trio ternary); (4) aa, ba, ba, cc, dc, dc, a, b, a (both being ternary). The presence of introductions, codas, transitions, or modifications in the repetitions does not, of course, alter the formal type.

Tovey has pointed out that fugue is "a texture rather than a form; and the formal rules given in most technical treatises are based not on the practice of the world's great composers, but on the necessities of beginners", and suggests that

"the term fugue should be used to imply rather a certain type of polyphonic texture than the whole form of a composition. We ought to describe as 'written in fugue' such passages as the first subject in Mozart's *Zauberflöte* Overture, the andantes of Beethoven's First Symphony and C minor Quartet, the first and second subjects of the finale of Mozart's G major Quartet, the second subject of the finale of his D major Quintet, and the exposition of quintuple counterpoint in the coda of the finale of the 'Jupiter' Symphony". (*Musical Articles from the Encyclopedia Britannica*, 26-27.)

It is regrettable that Tovey did not define exactly what he meant by "texture", or how "that certain type of polyphonic texture" characteristic of fugue differs from that of other kinds of polyphonic composition like the invention and the canon. It might be clearer to define the form of fugue more generally than is usually done, somewhat as follows: "Fugue is a contrapuntal composition based throughout on the consistent use of a theme called the Subject and of a special kind of imitation thereof called the Answer. It may, but need not, have one or more countersubjects, and will usually, but not necessarily, employ some of the following devices: episodes, strettos, organ points, and perhaps inversions, augmentations, and diminutions of the subject". In this method of indicating which features are essential, and which (however often encountered) are optional, the concept of fugue as a form (*i.e.* as a convenient abstraction capable of being diagrammed) is preserved—even if it is impossible to posit a "typical" fugue. The advantage of retaining this concept of fugue as a form lies in the fact that we can thereby differentiate between a fugue, a *fughetta* (a short fugue, often comprising only a single set of entries), and a *fugato* (a composition, or section therecf, that begins like a fugue, with several entries of subject and answer, but continues freely, such as

is found in the development sections of sonata-form and occasionally elsewhere), instead of having to lump them all together under the vague terms "fugal texture" or "fugal style".

A much better case can be made for "concerto style" rather than "concerto form", because in so doing one can reconcile under one term the lack of a structural norm for concertos (solo and *grosso*) of the Baroque period, with the application of sonata-form in the concertos of Mozart and others, as well as with the use of freer structures in later concertos. As Tovey remarks, "the primary fact that distinguishes all works that have in them the character of the concerto style [italics mine] is that their form is adapted to make the best effect expressible by opposed and unequal masses of instruments or voices" (*Essays in Musical Analysis III*, 6). Nevertheless, it does seem as correct and as desirable to refer to *classical* concerto-form as it does to classical sonata-form from which it differs structurally in replacing the repeated single exposition with two expositions, one for orchestra alone and the other for the soloist with the orchestra.

In the sense that the concerto requires the presence of "opposed and unequal" bodies of sound, the concerto style derives from the treatment of the medium. But the ability of the medium to affect style can be even greater. From this point of view, we may start with the concept of monophonic music for a relatively untrained performer, an amateur. Music for such a performer tends to be limited in range and relatively simple. The same is true for music intended for unison performance, especially in the absence of frequent rehearsals. For this reason early monophonic pieces of such simplicity may be described as in "amateur" or "unison" style, a term applicable to the surviving examples of ancient Greek music, to most of the music of the troubadours, trouvères, and minnesingers, to the Italian *laude*, and to much plainchant—especially those items intended, like the hymns, for the choir. On the other hand, the trained soloist can—and loves to—perform more elaborate music, a fact that gives rise to more florid melody, which may be designated as "soloistic" in style and is found in those items of plainchant such as the *Alleluias* entrusted to trained soloists.

The distinction between unison and soloistic styles is applicable also to music in more than one part. It is true that we have little information prior to the seventeenth century as to which pieces were intended for trained soloists and which for amateur or unison performance, but the more elaborate melodies of the Ars Nova and later periods may certainly be called soloistic in style. By the time of Palestrina, if not earlier, we know that compositions were performed not only as written but also with added embellishments ("diminutions"), either extemporized or prepared in advance. On the evidence of Hermann Finck (1556), it appears that the written version was customary with more than one performer to a part, and the embellished version when the part was given to a soloist: "Let it suffice here to point out that coloraturas cannot be introduced in a choir without deformation of the music, for when one part is distributed to several voices for singing there will of necessity arise very dissimilar coloraturas by which the charm and character of the tone is

obscured". (From the Latin in E. Ferand, *Die Improvisation in der Musik*, 266, f.n. 2.)

A composition in parts from the late Renaissance, then, might be rendered in at least two styles: a simple (unison) style as originally written, and a florid (soloistic) style resulting from the addition of embellishments; or even (if only some of the parts were given to soloists and embellished) in combinations of the two. This distinction between unison and soloistic styles becomes less valid in later music because the rise of established musical organizations with frequent rehearsals has enabled quite elaborate music to be performed in unison, even by amateurs.

The foregoing discussion has made no mention of instruments. This omission has been intentional, because as long as the discussion concerns the human voice, the differences in style attributable to the medium are differences in range and agility, *i.e.* differences merely of degree. With instruments, however, mechanical peculiarities produce differences not only of degree but of kind. From the point of view of their effect on style, the dominant instruments of Occidental music may be classified as: (1) purely melodic, capable of producing only one tone at a time (wind instruments); (2) intermediate, *i.e.* intended primarily as melodic instruments but capable of producing more than one tone at a time within certain limitations (bowed stringed instruments, notably the viol and violin families); and (3) harmonic instruments, which are specially adapted to playing more than one tone at a time and are employed chiefly for this purpose.* The most important harmonic instruments may be divided into the plucked stringed instruments (notably the lute), and the keyboard instruments, which, in turn may be subdivided according to whether the tone is produced by wind (organ) or strings (clavier). And finally, the clavier instruments may be subdivided into harpsichord, clavichord, and piano.

When the single line of monophonic music for instruments does not differ from corresponding vocal music, the style is neither vocal nor instrumental, but is undifferentiated. Since from the historical point of view, however, the role of instruments, to the end of the sixteenth century at least, was subordinate to that of voices (whose parts they served mainly to double or replace) and of no provable influence on this undifferentiated style, this common style seems to have been vocal in origin. The same is true of most early music for an ensemble of voices and/or instruments, whose common style may, from the point of view of the medium, be designated simply as the "ensemble style" of the period. And since, to the original versions, contemporary instrumentalists added embellishments apparently indistinguishable from those added by the vocalists (and presumably under similar circumstances), the same unison and the same soloistic styles are found in both vocal and instrumental music.

It is only when, compared to corresponding vocal music, instrumental music shows a difference attributable to the fact of being written for instruments rather than for voices, that it is correct to speak of an "instrumental

* Michael Praetorius distinguishes only the first and third of these classes (*Syntagma Musicum* III, ed. E. Bernoulli, p. 94).

style". There are two reasons for the rise of instrumental styles. One is practical, based on the fact that many instruments have potentialities and limitations rather different from those of the voice; and the reflection of these in the music produces styles different from what would be written, under similar circumstances, for voices. The other reason is aesthetic: some effects, though possible for voices, are felt to be more suitable for instruments. In general one finds in much instrumental music a more continuous activity, more complex rhythms, a greater number and variety of leaps, more extreme and sudden contrasts of dynamics, and a greater use of chromaticism than in vocal music, but this is true only since about the seventeenth century. In earlier music the only differences between vocal and instrumental music seem to be that the latter occasionally shows the continued repetition of the same interval, and the persistence of the same note values (especially very short ones) or of the same motives for several measures (see, for example, the thirteenth-century English dance in Apel and Davison, *Historical Anthology of Music*, vol. I, no. 40c)—devices that are rather monotonous and "inexpressive" from the vocalist's point of view.

As to practical considerations, the limitations of the early wind instruments affected not only the ranges of their parts but also, as in the case of the natural horns and trumpets, the particular tones within the range, so that we may speak of, say, an eighteenth-century style of horn writing. On the other hand, the increase in flexibility and range in bowed instruments, especially the violin, as well as the development of special effects (*pizzicato*, harmonics, special bowings) has led to a style peculiar to these instruments. Yet it should be observed that the styles of writing for members of the same group (melodic, or harmonic instruments) overlap considerably. In the Baroque period the full resources of violin playing—even of the time—were not always employed, and its melodic possibilities were shared so largely by the flute, for example, that compositions were written to be played by either instrument, and the style is therefore at most a common "violin-flute" style. An example of this common violin-flute style is found in the first movement ("*La Laborde*") of the second concert in Rameau's *Pièces de clavecin en concert avec un violon ou une flûte* (1741). However, in the first movement ("*La Coulincam*") of the *premier concert* there are directions for octave transpositions when the flute is used in order to keep within the range of that instrument, thereby producing a "flute style". On the other hand the first movement ("*La Poplinière*") of the *troisième concert* contains double-stops, certainly not playable on the flute. Since merely "violin ou flûte" is specified, and since the use of viols was by this date much on the wane, we have here a violin style, although in the two preceding centuries research might show differentiated "viol style", and "violin style" or a common "viol-violin style", according to whether the music could be played on only one or on either of these instruments—a matter dependent largely upon tunings, and sometimes on the number of strings required. There is, for example, a "Fantasia for three parts" by Thos. Lupo (ca. 1605) containing no double stops and apparently for either instrument—even perhaps others. (This fantasia is printed in E. H. Meyer, *English Chamber Music*,

144-147.) On the other hand Gerald Hayes (*Musical instruments 1500-1750: the viols and other bowed instruments*, 193) mentions specific works, from about the same period, that are "quite unsuited to the viols" and are definitely for violins.

The harmonic instruments all share two features in common: (1) they require but one performer for the rendering of all parts; and (2) they render them more or less completely on a single instrument. From the first arises the fact that much of their music (notably toccatas and variations) is soloistic in style; and from the second, as implied in the phrase "more or less completely", there often arises the necessity of modifying strict part-writing because of the limitations of the hand. Prior to the rise of the thoroughbass principle at the beginning of the Baroque period, it was customary to write all music for an ensemble (vocal, instrumental, or mixed) in a fixed number of parts. And ensemble music (mass items, hymns, motets, madrigals, *chansons*, *ricercari*, etc.) comprised a large part of the repertoire for harmonic instruments. But although these compositions could sometimes be rendered unchanged, it is obvious that no single mechanism managed by a single player is always as capable of strictly carrying out music in e.g. four parts as are a quartet of vocalists or players on separate instruments, who can cross parts and employ common tones or wider spacings impossible for the single player. The difficulty of maintaining strict part-writing, and the advantage of the organ with pedal board over one without it, was recognized as early as 1511 by Arnolt Schlick who, in his *Spiegel der Orgelmacher und Organisten*, clearly states that "songs of three and four voices cannot be played as written completely on the manuals because the parts sometimes move so far apart that the hand cannot reach them and one part must be omitted; moreover unisons are better heard when each voice has its own key, i.e. when both manual and pedal are employed" (translated from the German in R. Eitner, *Monatshefte für Musikgeschichte*, I, 85-86).

Owing to the presence of pedals and more than one manual, as well as to the continuous flow of tone provided by the wind mechanism, the organ was often able to reproduce exactly an ensemble composition, so that the organ version may retain the pure ensemble style (i.e. marked by strict part-writing). Other times, however, it became necessary to adapt the music. In some early German tablatures this was done by reducing the four original parts to three—as suggested by Schlick in the quotation above—with the result that what is really a keyboard style (in the sense that the keyboard medium affected the way the music was arranged) looks like a three-voice ensemble style. (Compare, for example, the three-voice arrangement by Hans Kotter of Hofhaimer's *Min ainigs A* with the four-voice vocal version in W. Merian, *Der Tanz in den deutschen Tabulaturbüchern*, 70-71, and 73-74.)

More characteristic is another procedure: to drop out only those notes that cannot be played. Sometimes the omissions are few and are indicated by rests, so that at least the appearance of ensemble style is preserved. Often, however, they are so frequent as to result in a "*freistimmig*" style, which is marked by an unsystematic variability in the number of parts. But not only

did the performer on a harmonic instrument omit tones that were not convenient, he added tones that were, so that there are almost infinite degrees of *Freistimmigkeit*, extending from a close approximation of ensemble style to a style in which it is impossible to say in how many parts the piece is written, as is the case with most piano music. Already the earliest preserved document of organ music, the Robertsbridge Codex (*ca.* 1335) shows *freistimmig* additions in the motet arrangements, as can be seen from the fragment quoted in G. Frotscher, *Geschichte des Orgelspiels und der Orgelkomposition*, I, 65.

Of the clavier instruments, all of which lack the sustaining power—and most of them also the pedal board—of the organ, the harpsichord could preserve the integrity of ensemble style better than the clavichord because of its stronger tone and its possession, on the larger models, of two manuals. The piano, which arrived after strict part-writing ceased to be characteristic of all ensemble music, is superior to the clavichord in strength and duration of tone, and seems to make up for its lack of the extra manual found on some harpsichords by possessing a sustaining pedal, although the true advantage of this pedal lies in piling up harmonic effects in a manner quite different from ensemble music. Early plucked stringed instruments like the lute were the weakest of all in rendering ensemble style, both because the tone was not very resonant and because the fingers must stop as well as play the strings.

The *freistimmig* style—which, from the point of view of texture, is a harmonic rather than a contrapuntal one—is an instrumental style in essence, and is rarely found in vocal music until the late nineteenth century, when the voice parts of choral works begin to be occasionally subdivided momentarily either for sheer fullness of sound or to obtain complete ninth-chords, etc. Moreover this style arose on—and until about the seventeenth century was peculiar to—the harmonic instruments, so that originally it represented not a general instrumental style but a style for harmonic instruments, a term which may be applied to any *freistimmig* composition of the period that could be played on any of the contemporary harmonic instruments but shows no stylistic modification due to the mechanical construction of any particular one of them. (See the Narvaez variations "*Diferencias sobre O Gloriosa Domina*" in the Apel and Davison *Historical Anthology*, I, no. 122.)

In actuality, some lute compositions, though playable on a keyboard instrument, are so ineffective when so performed, that one feels sure they would have been written differently had they been arranged for keyboard; for this reason their style may be called "lute style". (See the lute and clavier versions of the same piece in the Gaultier-Perrine fragment quoted in Bukofzer, *Music in the Baroque Era*, 166.)

In the case of keyboard instruments, many early pieces are in a common keyboard style, as for example Cabezon's "*Diferencias Cavallero*" in the Apel and Davison anthology, no. 134. Some of these pieces we are sure (from direct specification or from liturgical functions) were meant for the organ; but unless, along with *Freistimmigkeit*, they contain long tones beyond the ability of the clavier instruments to sustain, or some other feature specially characteristic of the organ, they cannot be said to be in true organ style. Still others, which

avoid very long tones but which are marked by terraced dynamics or require frequent crossing of the hands—so much easier with more than one manual—may be described as being in “joint organ-harpsichord style”, like Bach’s six trio sonatas. As early as 1619 Praetorius suggests a distinction between organ and clavier style when he remarks that series of eighth notes, especially in the bass, do not sound as well on the organ as on the clavier (*Syntagma III*, Bernoulli ed., xxiv).

Simple pieces of moderate tonal and dynamic ranges without marked contrasts of tone colour may be said to show a common clavier style for harpsichord, clavichord, and, from the late eighteenth century, piano. On this subject Nathan Broder gives a translation of J. G. Eckard’s preface to his *6 Sonates pour le Clavecin*, op. 1 (1763): “I have endeavoured to render this work equally useful for the harpsichord, the clavichord, and the pianoforte (*forté et piano*). It is for this reason that I have felt obliged to indicate so often the soft and loud passages, which would have been useless if I had had only the harpsichord in view” (“Mozart and the ‘Clavier’”, *Musical Quarterly*, 1941, 427). From clavier music of any great range and power the clavichord is excluded so that in the Viennese Classical period, the style of the larger works at least is usually a common harpsichord-piano style, and the true piano style emerges only in the nineteenth century (Beethoven) as that instrument becomes the sole survivor of the clavier group. In concluding this discussion of the effect of the medium on style, it should be observed that there is sometimes evidence of writing for a particular performer, or at least a special class (beginner, amateur, average professional, virtuoso), as we have seen in the distinction between unison and soloistic styles in early music, and as is illustrated in our day by Bartók’s *Mikrokosmos*.

The adjectives used to qualify style are numerous and are justifiable when they are accurate and when there are enough compositions with common attributes so that one can properly speak of such-and-such a style. And of course one may, without inconsistency, refer to a composition as being in several styles, not only alternately but at the same moment, provided the terms (e.g. dramatic and chromatic) are not mutually exclusive. Combinations of the proper adjectives simply make the descriptions more specific and accurate, as in the case of the “late sixteenth century choral style of the Roman school”. The further specification “Palestrina style” condenses the foregoing (in addition to limiting it to Palestrina’s personal practices) but implies them, since Palestrina lived in that period and locality and wrote almost exclusively sacred choral music. The careful application of the proper adjectives for describing a particular style will greatly promote clarity in verbal references to compositions, both in their historical and their systematic perspectives.

Style in Music

BY

HAROLD TRUSCOTT

THERE is scarcely any word in the current jargon of music criticism which has not been so debased as to have practically lost not only its original meaning but any meaning at all. Perhaps the most dangerous of the sufferers, in its ramifying malformation of meaning, is the word "style". Every critic uses it and scarcely any two agree as to what they mean by it. Some will even use it twice in the same paragraph for totally different connotations, and hardly ever has either connotation anything to do with style. The misuse of this word is particularly dangerous since whatever style stands for is generally considered to be something vague which cannot be defined, but the existence of which anyone with deep enough perception can discern infallibly. Thus it is especially difficult to criticise any writer's use of the word, not because such criticism is not legitimate, but because it is almost impossible to pin down any writer to anything concrete; hence the idea of style becomes vaguer still, and is finally made to cover any sufficiently irritating trick or mannerism. In truth, it is not too much to say that a composer's style exists, if it does at all, in spite of any mannerisms he may have.

Another word, almost equally debased in its current use, is "form", with its adjective "formal". The decline of this word and that of "style" are closely linked. It has become almost a reproach, with far too many critics, to say that a work has a particular form, which is like censuring Henry James because *The Princess Casamassima* is recognisably a novel, or remarking, with a sad shake of the head, that, after all this time, a fox terrier is perceptibly canine. It would seem that God does not progress. A dog is still recognizably a dog, a beech tree is still lamentably perceptible as a beech tree; so perhaps it is the province of art to design a dog that shall be a guessing competition for all who come in contact with him.

However, as St. Thomas Aquinas remarked very forcibly 700 years ago, "there is an is"; pigs is pigs, and it is the nature of things to be what they are. Even if we have (as we probably have) been calling Uncle Albert a pig for years, we should be considerably disturbed if he suddenly lost his Uncle Albertishness, so to speak, and completely assumed piggishness. Uncle Albert would no longer exist. But a present day composer takes the greatest delight in calling his composition a sonata, although he has been sneering at textbook sonata form and classical sonata form for years, and making it as shapeless, from any point of view, as possible; this he calls his modern freedom, a quality he does not understand. Freedom involves the other fellow, too. One would imagine that the greatest compliment one could give an artist would be to state that his work is comprehensible, that it has something to say and says it in a direct

and comprehensible utterance. A comprehensible utterance implies "form", which merely means a clear and reasoned statement of thought. But it has come about that the highest praise one can give is to say that a work is difficult to understand, that its meaning eludes one, that it is enigmatical; almost any one of these alone is enough today to make a reputation; all three together make a great work. If it can be added that the composer has no respect for his audience but takes a delight in insulting its intelligence, ignoring it and generally being as rude as possible, then no praise can be too great for him. Only recently, I saw a review of a performance of a modern symphony in which high praise was implied by saying that it was given a "brutally offensive" performance. The critic was not, as might be imagined, censuring the orchestra and conductor concerned. Now, there is a confusion here; to understand what is meant is not necessarily to understand the meaning. For instance, the disciples clearly understood that Jesus meant what he said—that he would rise from the dead. But they did not understand this clear meaning, any more than we do, and, indeed, they did not really believe him until it had happened. There was no doubt, however, as to what Jesus meant, and a work which proceeded to make statements as enigmatical as this one would be perfectly clear. But there is no clarity where even the statement refuses to give any meaning, understandable or otherwise, and it is the latter lack of form which constitutes the bulk of present day depth of thought.

Now, it is the particular glory of the so-called "classical" composers, that is, the composers of the major part of the eighteenth century, that they paid great attention to "style" and form, and even aimed at mating the two; some even went so far as to think that the two were one, or so nearly so as to make no difference, and that a composer was being true to himself, his art and everyone else when he made style and form fit each particular and different line of thought with which he dealt. Part of the trouble today has come from the fact that there is a reaction against the "personal style" type of composers, although I have seen no falling off in "personal styles" among contemporary composers. The snag is that "personal style" is never defined. All sorts of things are lumped together and labelled a personal style. It has come to the point where the most personal, and the most valued style is that whereby the composer may be recognized by the trick contained in the first few consecutive notes or harmonies of a work; as though the highest aim of a composer is to develop a personal catchphrase, like a variety or BBC comedian. In truth, such things have nothing to do with a personal style; they are a hindrance rather than a help. Elgar had a personal style, but it made its way only with difficulty, in spite of the dragging deterrent of his heavy mannerisms. Happy the composer who has no mannerisms, or whose mannerisms are such that they do not call attention to themselves.

To put the thing most clearly, let us take a simple and, I believe, much misunderstood case. Of the great company of classical composers, Beethoven is one of the most outstanding. I think there are few who will deny that he had an extremely personal style; I wonder, on the other hand, how many of those who admit this can define it. To come to the present day, Sibelius is a

composer who is also credited with a personal style. He has frequently, and rather foolishly, been linked with Beethoven. Now, when one speaks of Beethoven's personal style and that of Sibelius, does one mean the same thing in each case—the same kind of personal style, manifesting itself in the same way and under similar artistic conditions? I am far from thinking that Sibelius' really personal style consists of mannerisms only, but I venture to say that when his style is mentioned, 90 per cent. of musicians think of the mannerisms. It is by them that his style is recognized by any but the specialist. Certain types of themes, ways of building themes, his highly personal orchestration, which rarely changes in essentials from work to work, his habit of allowing a little figure gradually to grow and change until its last state is unrecognizable from the first, the way in which a theme will emerge from a long-held note whose starting-point has not been audible—these are the things which, to most people, mean Sibelius. They are, of course, nothing but the shell, but they do present a definite barrier to understanding and it is not an easy one to penetrate.

Now, I think it would be difficult to make a list of habits such as these by which Beethoven is recognizable. That there are certain features which one can begin to associate with him, I am not disposed to deny. There is his habit of writing themes which are identifiable by their rhythms alone; so strong is this that one is tempted to assume that often the rhythm was the beginning of the idea, an opinion the sketchbooks confirm. There is his habit of building themes firmly from the common chord; but this is prevalent throughout the classical period, and all stamp their individuality on this commonplace of tonal speech. But the average listener, asked for an account of Beethoven's style, will be forced to indicate the style of whole works—*Coriolan Overture*, *Eroica Symphony*, ninth Symphony, etc., and the style, consistent in each case, is different in each case. He will have no mannerisms to which to point as he can in Sibelius. And here is the point: Haydn, Mozart, Beethoven, Schubert, Clementi, Dussek, to take the six greatest names of the whole period, all have their personal way of dealing with things, but the things themselves are common property. Their personal speech was founded on the speech of all men, like that of Chaucer and Shakespeare. These things are the language—the musical language; as Chaucer, Shakespeare and Dickens are the English language at their different points of time, but with a common foundation. What would one think of a writer who used English words on a form and order of grammar entirely his own, imparting to the simplest words a meaning not only different from that of common usage (for common usage is not infrequently itself using debased coin) but differing from one work to another? He would scarcely be a widely-read author. But the man who can write one book after another, equally fine and equally original, using the same recognized and understood language in each case, is a first-rate artist and has a personal style—his style is his form.

Now, if one hears merely the first few bars of any Sibelius symphony one hears the stamp of the same mind, but I defy anyone who does not already know them and their composer, to hear the openings, or even the whole first

movements, of Beethoven's symphonies, for example, and immediately place them as being products of the same mind. All that will be apparent is that, with the exception of the first, all are products of more or less equal power—there is absolutely nothing to pin them down to the same mind. It is possible, for this reason, to copy or parody Sibelius or Nielsen, but it is not possible to copy or parody Beethoven—one cannot get down to any one thing which can be said to be his style. The things which give away the power are precisely the things which cannot be copied. Beethoven's style consists largely of this use of general factors for particular application of personal thought to different circumstances, and this is the real personal style of the whole classical period. They are different from each other, one work is different from another by the same composer, because they are using basically the same things. I will maintain that there has been no composer since Schubert whose personal style is of this kind or rises to these heights.

Now, it is true that there are certain partial exceptions to this statement; Brahms, for instance, is, in this respect, a border-line case; Alkan, whose mannerism, and he has only one, consists of using the most ordinary things in the most extraordinary way. Bruckner is, in this respect, parallel to Brahms—his surface is always recognizable but it can be called a mannerism only by a stretch of the imagination. But these are still only partial exceptions. Now, I am sure that those who most disagree with my whole proposition will also want to agree here violently, and assert that the decline after Schubert (some of these may place it before) is due to the onset of romanticism. But this would involve an admission that romanticism had any effect at all on the conduct of style in the writing of music, and to this I am not prepared to agree. This is not the place for a discussion of romanticism in music, but one thing is certain—if Schumann, for instance, has surface mannerisms which distract attention from his main line of thought, they have nothing to do with the fact that he had a passion for Jean Paul and E. T. A. Hoffmann; nor with the French Revolution, nor the principles of freedom for which the revolution nominally stood, nor a desire to assert his own personality. These are, I believe, the main factors which are generally supposed to be the mainspring of the romantic spirit in music, not confining literature to these two authors, of course. The first will not work for the reason that no passion for any sort of literature can determine the surface of any musical structure; nor can the principles of freedom which were peculiar to the French Revolution do anything to determine the surface sound of a musical composition. What effect they may have must be on the composer's mind and must first go through the mental musical apparatus of the composer, by which time that musical apparatus is at work to evolve a purely musical form and expression of those feelings. This will happen irrespective of the stature of the particular mental musical apparatus, and any shortcomings will be due entirely to the limitations of that apparatus. As to the last of these three items, there is a degree of foolishness attached to it which is fantastic. It is difficult to imagine any human being, any composer at all, from John of Reading to Stravinsky and Benjamin Britten, who has been moved to put pen to paper to record the workings of his own mind who has not

been first actuated by a desire to assert his own personality, no matter to what end he may dedicate his work later. But there are acknowledged and learned writers on music today who will solemnly assert that this personal aspect entered music with Beethoven and gradually permeated music throughout the nineteenth century. What, I ask, is the first and foremost reason for any man or woman being moved to write, to compose, to paint, to sculpt, to do any of the things which are a means of personal expression? Is it to be seriously believed that Bach wrote entirely in defiance of the dictates of his own ego, that his personality has nothing to do with it? Stravinsky and Britten are two outstanding contemporary composers who have each repudiated the lengths to which personality went, in their eyes, in the nineteenth century, and particularly towards the end of that century. But each of these composers, from his earliest to his latest work, is recognizable a mile off; in fact, it would seem, on the evidence of these two alone, that avoiding personality is as personal a way of indulging one's ego as any other. It is impossible to keep out personality from one's work, and that is the mainspring. Without that no human work would ever be begun. Stravinsky has had style after style, mostly consciously manufactured, but the same extremely personal Stravinsky is behind and clearly discernible in each. No composer has ever had more ego or shown more of it. Clearly, this is not the reason for the decline of style in the nineteenth century, a decline with honour from the peak of the classical period.

What did happen is that classical style became broken up into little bits—the language, the fundamentals of that language, remained constant, but the surface became narrowed. It was not that music, from being, up to the advent of Beethoven, an impersonal art, suddenly became personal, but that it became, from being an expanding art, a matter of narrowing personality. It became an essential that each individual composer should insist on his individuality where it matters least. Personal thought became submerged under a trademark. Now, I do not happen to think that this is either a good or a bad thing in itself, but its effects have been harmful. It has made it easy, for one thing, to think one knows a composer because one recognizes his trademark. To take a case in point, it has become a matter of easy criticism to say that such and such a composer's work is Brahmsian, or Wagnerian, as the case may be. I do not know any music later than Brahms, which has the reputation of being Brahmsian, for instance, which really is so. There are fine composers who have used a Brahmsian texture—that is to say, largely a fabric based on 3rds and 6ths in *arpeggio* formation, but that is as far as it goes. There have, of course, been definite imitations, but such there will always be; they are of no account in serious discussion. The only music I know, outside Brahms, which is Brahmsian occurs before, not after, Brahms—in certain works of Dussek, the magnificent B flat minor piano Trio of Volkmann, and almost the whole of Joachim's compositions. Brahms was a deep thinking composer whose original thought was conveyed largely under a certain type of easily recognizable exterior. There is the limitation, and the difference. Any responsible composer who has used a similar external covering for his music is writing

Brahmsian music as much as, and no more than, a box of cakes and a box of caramels are the same because they both happen to be wrapped in cellophane.

The point is that this exterior insistence on individuality is a limitation, and a more foolish one because it is unnecessary. I do not agree with those who believe the nineteenth century to be a period in music in which the ideals of the classical period were relaxed, when structure became looser, when ego became all-important, when, in a word, all that is falsely lumped under the heading "romanticism" broke loose and ended, if it has ended, in decadence. What I do believe is that the manner of presentation of essential thought was unnecessarily and even, at times, ridiculously narrowed. And the manner of presentation is almost as important as the thought. At its highest, it must be the language of the people. In the classical period it was, and thus style expanded. For Haydn to begin a quite individual symphony with a descending common chord in a particular rhythm, and Mozart to begin another equally individual symphony with the same descending common chord, even at the same pitch, was simply a case of a universal language being used to expand thought. But the range of style has actually narrowed by the time Brahms writes the opening theme of his violin Concerto. This is a magnificent theme, but it has lost the universality of the Haydn and Mozart, merely by being recognizably Brahms, as the two previous themes are not, on their own, recognizably Haydn and Mozart; and when Nielsen writes the first main theme of his third Symphony he is, first, borrowing from an already narrowed personal surface and, secondly, adding a personal mannerism which can be encountered in almost every major theme he invented. What was a common pool has become a system of individual credit. Mozart borrowed from a common pool; at the end of the nineteenth century the whole affair has become a matter of borrowing from individuals, a state of affairs which, whatever reactions may have taken place, has persisted into our own day. A man, living in a community with a common fund, will cheerfully borrow, when it is necessary, from that fund, because he has contributed to it, but the same man will not bring himself to accost a stranger in the street and ask him for a loan. The difference is as great as that. There is a feeling about the second action of having let oneself, and humanity in general, down, and that is the thing, the only thing, which puts nineteenth century music as a whole lower than that of the eighteenth and up to the death of Schubert. Nor is it relevant to point out that there are strong resemblances between themes and sometimes whole movements from one to another of the great classical composers. One seems like another only as one human being is like another. It is a natural resemblance, for the music is one family. Such a charge a hundred years later is not so idle; the chances are that one work will sound like another because the second composer has been down the pockets of the first. Originality of thought is not affected—but style is. It has become narrow, and since there are no new things to say, but only our own views of those things, style is extremely important. The natural result of this whole process we can see today—style has disappeared almost completely. Crudity of expression may be a personal trait—it often is, but it can hardly be called a style, unless anything and everything is to be

admitted to this category. When this happens, style has ceased to exist; and this has happened today, largely in those composers who have, verbally, reacted most strongly against the extreme personal expression of the nineteenth century. Composers must do more than this to recapture a language universal enough to admit of common understanding, and only with the deepest foundation, carefully prepared, can style be anything but short of its highest appeal.

There have been many with the best intentions who have got no further than to reason that if they react far enough from nineteenth century romanticism they will inevitably get back to the pristine clarity of Bach and Mozart. There could be nothing falser. The first mistake in such reasoning is the implied assumption that nineteenth century music as a whole is not as clear as Mozart. The second is that the nineteenth century as a negative objective is always in the back of the mind. Let us take the second point first. If, and it is a big "if", the music of the nineteenth century is the mass of decadence, the great descent from impersonal purity, which these composers proclaim it to be, then the first requisite in regaining what it lost is to forget it. This not one of the composers concerned ever does for a moment. Stravinsky has been paying lip-service to the need for getting rid of the romantic encrustations piled up during the last century almost throughout the whole of his career, even in his earliest works, which quite slavishly copy the worst elements in nineteenth century music; but the total effects of the music of any one of his numerous styles has been a losing battle with the despised romanticism. He had not the courage, or perhaps the strength, to treat it as though it had never happened; and yet, only on this basis had he the remotest chance of succeeding in his object.

This is true of almost any outstanding contemporary composer one can think of. There is scarcely one who does not show that "romanticism" has got in his hair and stayed there. Schönberg, Berg, Stravinsky, and a further list that is well-nigh endless, all tried to imitate it, failed and consciously reacted against it. Schönberg's romantic imitations are the purest frantic squirrel-running-round-the-cage efforts I know in music, and bear as much relation to real Wagner and Mahler (these two were his main influences) as crutches to a walking stick. The best and most considerable of these composers have, again unconsciously, endeavoured to recapture an eighteenth-century clarity which, in truth, they have never understood. One cannot recapture what is not, to one's own mind, a living reality. It is possible to live all periods as one's own —on this basis alone can true history be written. The difficulty is great, and this explains why there are, perhaps, three or four histories of England, for instance, which are of any value. Now, these composers have not recaptured what they sought because, to them, it was not a living thing; they have treated it as a period piece; under such treatment it will always elude one's grasp. If one is going to recapture such a style, all its finest elements adapted to one's own thought and time, one has first to live in it, see what actuated it and gave it birth and how it appeared to those who lived and worked with it. This cannot be found in any twentieth-century pastiche of eighteenth-century music, fashioned after twentieth-century ideas of what that music was. What is

needed is an eighteenth-century idea of the music. Then we shall get clear twentieth-century music of some value, with an integrity of style which is universal and personal, as was that of the eighteenth century.

But if these contemporary composers have failed to get beyond a square-cut artificial idea of the classical period, still less have they managed to emulate the finest qualities of the nineteenth century. In their abhorrence they have expelled all the good and retained all the worst qualities of that music. The biggest sign that the clarity of the eighteenth-century music and that of the nineteenth have been alike misconceived is in the view, so frequently expressed that we are justified in taking it as prevalent, that nineteenth-century music lost the pristine clarity and objectivity of such a composer as, for instance, Mozart. Mozart is invariably taken as the model and even in this choice there is an inconsistency. The suggestion in all such writing is that worthwhile eighteenth-century music, leaving the rhetoricians, such as Bach and Handel, out of account, boils down largely to Mozart. We both revere and make a joke of the eighteenth century. In fact, when we speak of the eighteenth century we are really only cloaking the paucity of our view; if we simply said Mozart we should be nearer to an accurate statement of our beliefs. But, in fact, we only use the term "eighteenth century" as a stick with which to beat the nineteenth. When it comes down to facts, a strict examination would reveal that we do not know, as a rule, what we mean by the eighteenth century. If we were put to it in so many words, we should be forced to admit that one man does not make a period, although one man has frequently been allowed to hide a period. We say that Beethoven overshadowed his contemporaries; but does not this really mean that we have allowed him to do so? No composer can overshadow all other worthwhile composers of his time by his own efforts. Beethoven may have been the finest composer of his time, but this is not the same thing. Is it reasonable to refuse to read George Eliot because she is not Dickens? If Dickens was a greater writer than George Eliot, as he was, it does not follow that Eliot is not worth reading. But, on this principle, the bulk of the music of the later eighteenth century is quite unknown; favourable or adverse judgment, on any reasonable basis, are alike out of the question, as a sheer matter of honesty. None the less, this music is judged—and dismissed. When we want to disparage the nineteenth century, we speak of the classic purity, clarity and impersonality of the eighteenth century; when we are considering the eighteenth century in the light of the twentieth, we except Mozart and, to a certain extent, Haydn (Beethoven is rated as essentially nineteenth century, which is only partially accurate) and the rest, which is the bulk, becomes formal (this word used in a meaning of disparagement it does not, legitimately, possess), artificial, superficial, rococo (another word which conveniently signifies praise when applied in certain quarters and disparagement when applied in others), and a host of other discreditable things. A typical example of the prevalent modern habit of eating one's cake and at the same time retaining it.

As a matter of fact, the type of symmetrical, square-cut, easy-flowing inanity which is usually meant by a tune of eighteenth-century cut exists only

in a tiny handful of composers—Vanhall, Sammartini, the eldest Stamitz, L. Kozeluch (his cousin J.A. is scarcely worth considering at all), Sterkel, Steibelt, Wölfl, Mozart and a very little Beethoven—apart from these, it is to be found only in twentieth-century ideas of eighteenth-century music. It is far from being the whole of Vanhall, Kozeluch (a very powerful composer at times) or Sterkel, and certainly not of Mozart; nevertheless, it exists in these composers, and nowhere else that I can trace. Mozart can weave wonders out of tags, formulae, *etc.*, and to these I do not refer. There is another side to Mozart, however, the pen-pushing composer keeping in practice when he has nothing vital to say, and this field takes in much that is most frequently played. There are those who, from their writing and speaking, appear to hold that Mozart was continually divinely inspired, that everything that flowed from his pen was a golden utterance of immeasurable worth. This is, of course, nonsense. Mozart wrote some of the most wonderful music that has ever been conceived; he also wrote by far the largest amount of rubbish that has ever come from one composer. It is precisely the composers who are, if they are referred to at all, described as composing “easy-flowing, graceful, formal eighteenth-century music” in whose work it cannot be found—if one examines the music, of course. A list of leading ideas from the later eighteenth-century composers, other than Haydn and Mozart, with the names omitted, would scarcely be placed earlier than the nineteenth. It would not be too much to say that Mozart and, in certain directions, Haydn, scarcely realized that the eighteenth century and what it stood for in their music was not going to last for ever, whilst the composers whose names are, as a rule, linked with the eighteenth century as a proof of its dullness and formalism scarcely were aware that they were not already living in the nineteenth.

Consider Hummel, for instance. I choose him because I do not like his music and because I believe him to be the best of the little group which contains the worst elements of this eighteenth-nineteenth century anomaly. Hummel is capable of a great deal of originality in the most limited place—the beginning of a work; he rarely retains any originality in its treatment. He was a pupil of Mozart, worshipped the latter, lived in his house, has been accounted, because of this, an authoritative Mozart scholar, but, in fact, as far as his own work is concerned, inherited nothing from Mozart except the latter’s ability to say nothing pleasantly. Hummel was a brilliant pianist, although he failed to hold his own with Beethoven. His piano writing, if not his matter, is often highly praised, and he is credited with a great deal of responsibility for the development of piano technique as applied to composition for that instrument. And, superficially, there is some basis for this opinion. But, on close examination, even his most brilliantly pianistic works show themselves to be elongated studies of a purely mechanical cast. He is an earlier Liszt, with all the latter’s showmanship and ability to invent glittering formulae, laid out in an eye-filling manner. Two such formulae will suffice him for a whole sonata, worked and reworked in all positions. Three is a generous allowance. But his work does not anywhere approach the popular view of coldly chaste, dull and symmetrical eighteenth-century music. It has its faults, but they are faults to be

found in any period, not least in our own. His themes are original, in that they are not only his own but presented, in each case, with all the air of being the starting-point of a wonderful work; that this promise is not fulfilled has nothing to do with the eighteenth century, or the quality of the ideas. The potential is there, but Hummel could not extract it. It has a lot to do with the fact that Hummel was only partly a composer—he lacked essential powers. That is a personal defect which can be found in every period. Hummel's most sustained piece of writing, in my opinion, is his *Capriccio*, op. 49, but even this flags towards the end; it is the least marred, however. His worst, if there is one work which alone has this position, is his appallingly vacant set of variations on "*Partant pour le Syrie*". And mention of this set brings me to one of the most illuminating composers that can be found in late eighteenth-century music; Dussek, another of the composers of this period who have been relegated to the dust heap. Now, Dussek is as deceiving a composer as one could meet in a long day's march. If anything, he is rated generally a good deal lower than Hummel. You will wait a long time to see Dussek's name in a programme whereas Hummel's appears comparatively frequently. None the less, the relative merits are more than adequately assessed by this comparison.

The tune "*Partant pour le Syrie*" was a popular one at the end of the eighteenth century and beginning of the nineteenth. It has a four bar introduction on a tonic-dominant march rhythm formula, to which Dussek adds a suggestion of side-drum rolls. Then follows the tune proper, and it is rounded off by a repetition of the four bar introduction. Hummel's variations are the merest hack work, but, apart from this, he lacks vital imagination. The introduction is given complete and unvaried at the beginning and end of each variation, so that after the first statement of the theme, the introduction comes twice in succession between each variation to the end of the work. The accumulated boredom of this process is almost mesmeric. Dussek, however, although this is not by any means his finest set of variations, seizes what opportunity the tune gives with both hands, and I venture to say that even Beethoven could not have made more of it. To begin with, the statement of the introduction at the end of the tune does duty for the beginning of each next variation, so that there are no double statements of this four bars, as in Hummel. Secondly, each such statement is varied to fit the character of the preceding variation, thus serving two purposes. Finally, the work closes with a running coda which contains a further variation (Beethoven's later procedure) in which the style of each of the preceding variations is used rapidly and in succession. So that the coda is, stylistically, an epitome of the whole work. This, in itself, is a sufficient assessment of the relative value of Hummel and Dussek. But it is more than this. Dussek's writing, it is true, is far more elastic than Hummel's, but the two styles, in these two works, are sufficiently alike in their use of commonplace, to be noted as being contemporary, *i.e.*, superficially. But, and here is the point as far as style is concerned, one, Hummel's, is being used to express precisely nothing, whereas the other, Dussek's, is well-nigh illimitable in the range of significant expression of which it is capable. In this particular work, it is not at high tension, but an

examination of such works as the E flat Sonata, op. 75 and the ninth and twelfth piano concertos, in G minor and E flat, will show to what heights and depths this same style can go.

The main point of all this comparison is that such defects are part of a personal makeup, and have nothing to do with the fact that Hummel happened to belong partly to the eighteenth century. Until it is realized that one cannot put the responsibility for individual defects back on to a whole period (and exempt one's own at the same time), style and expression have little or no chance of finding their way out of the morass in which, for the most part, they are stuck fast today. It can help little, too, if listeners have no sense of discrimination in this matter, and nowhere to turn for guidance. At present, the only sources of information on the subject can only confuse. Nor is it of any use for any one to reply to my description of the narrowing of style in the nineteenth century by putting the blame on "romantic" music. No previous period can be blamed for the faults which infect ours. This is the first and most crucial lesson to be learned in any attempt to regain a true style and a true understanding of it. The second is that a sharp reaction from one abuse always results in a landing in another equally bad, for no pendulum has yet been known to show a proper sense of when to stop—until the clock stops.

Nichtsmusik

BY

ROBERT SMITH

THE music-prophet is often confounded. Those among us who have lectured to adult groups or who have taken university tutorial classes know how difficult it is to answer the question "What is going to happen in musical progress during the next ten (hundred, two) years?". If we have read Ernest Newman's *A Musical Critic's Holiday* we are even more careful in our replies lest we be numbered among those who opened their mouths only to discover a self-made grave!

With care, and sometimes with triumph, we point out that music textbooks, often *symposia* of how not to write music, are written *after* the event. From earliest times, when the proverbial bow-string first accidentally produced concert A, composers have had their imitators. The universal human urge to "keep up with the Joneses" produced the letter of advice to a pupil and its logical conclusion the textbook. Morley's *Plaine and Easie Introduction* is the perfect example of the letter and textbook combined.

One aspect of this master-pupil cult has proved to be a godsend for the critics. The latter are now able to score a pass at first-year level by pointing out that Mr. X's symphony is "a pale reflection of the music of Bartók (Vaughan Williams, Debussy)". They often fail to realize that all music is derivative. Even the most revolutionary doctrines may be traced back to an origin in the scheme of things.

Having thus begun by lashing around me at all and sundry, I now propose to commit suicide by (a) acting as a music-prophet, and (b) sketching some ideas for a music textbook which is to be written in advance of the style upon which it is based.

During the last few decades we have witnessed a number of advances in compositional techniques and in the explanation of these techniques. We have atonality, bi- and pantonality, twelve-note music, electronic music, the "old-fashioned stuff" hotted-up, *musique concrète*, and, to coin a phrase, *Nichtsmusik*.

Strictly speaking *Nichtsmusik* is not music. It is a technique of listening based on a number of factors which I now propose to lay before you.

The first element is to be found in all music from plainsong to Webern. It is *the rest*.

I remember how I was impressed, many years ago, by a broadcast talk in which the late Sir Walford Davies discussed the significance of the rests in the *grave* sections of the first movement of Beethoven's *Pathétique* Sonata. Sir Walford spoke persuasively and sensibly for some time. For me a new door

had opened on to the musical scene. I now revelled in the tension provided by the rests in bars three and four of the *Vorspiel* of Wagner's *Tristan und Isolde*. Later I began to realize that others perceived the deep significance of *the rest* in music.

For example, Anton Webern attached great significance to the continuation of the metric pulse through periods of silence in his music. In fact, at one period just after the first performance of his Symphony, his contemporaries used to say of him that "Webern was nowadays composing exclusively on 'er' (derived from 'one-er and-er two-er and-er')".¹

The second element in the new technique is the *harmonic series*.

"Now, just as light consists of graduated colors of the spectrum, so a tone consists of many partial tones. The spectrum of the world of sound is the harmonic overtone series. A tone produced by a voice or instrument carries with it a greater or lesser number of barely audible overtones. Their order is not arbitrary: it is determined by a strict law, and is as immutable as the color series of the rainbow."²

As we all know, cello-C, if allowed to sound for some time, produces those upper fifteen notes known as its harmonic series. The fact that many of these harmonics may be inaudible to the human ear is not evidence of their non-existence. In wind instruments such as the pre-valve horn (or pre-piston trumpet), the true production of some of these harmonics depended on lip adjustment or wind pressure, or both. Nevertheless, numbers seven to sixteen of the series provide the basis for a temperable scale.

The third element of *Nichtsmusik* is the fundamental precept of twelve-note music—twelve different chromatic notes pre-selected to form a basic row. This element is to be taken in conjunction with the *harmonic series* element. The fundamental cello-C will provide us with a temperable scale from the octave above middle C to the double octave. Chromatic steps can be obtained from the series on the fundamental cello-C sharp. Thus, by using two fundamentals a semitone apart, we have the basic material for a tone-row "in C major". It is an undeniable fact that all tone-rows are "in C" regardless of the arbitrary notes chosen for beginning or ending the row. The actual tonality discoverable (or not discoverable) by aural experience is not taken into account at this stage. It will be found that any two fundamentals a semitone apart will give a series of chromatic notes (harmonics seven to sixteen of each) "in C", allowing for octave transposition. This fact is one of the cornerstones of the new system.

The fourth element of *Nichtsmusik* is derived from techniques associated with tape-recordings, especially in connection with electronic music and *musique concrète*. The fundamental difference between electronic music and *musique concrète* is, as the writer sees it, that the former is produced essentially by electrical means (valves, resistors, etc.), and the latter by natural means (hammers on tin, wood; footsteps; whistling; water dripping; etc.). By now most of us are familiar with the methods used by the exponents of "pre-recorded

¹ Peter Stadlen, "Serialism Reconsidered", *The Score*, February, 1958.

² Paul Hindemith, *The Craft of Musical Composition*, Book 1, pp. 15-16.

music". Sounds may be reproduced slower or faster, reversed, cut up, or joined together.

Here, briefly, I have sketched the first four elements of *Nichtsmusik*. There only remains the fifth, and by far the most important element—the listener.

All sound is a personal experience. Any one member of an audience may not hear exactly what the person in the next seat is hearing. In any case there can be no ground for exact comparison—ears cannot be borrowed.³

Under my new system each listener will be trained individually to appreciate the other four elements. No longer will composers have to pander to the average audience that "knows what it likes, and likes a good tune". In fact, as will be realized later, composers will be saved a great deal of trouble.

The listener, then, will undergo a course of aural training. He (or she) will be taught to appreciate the acoustics of the harmonic series and the intricacies of twelve-note technique. A study of the latter will be aided by a brief course in mathematics with special reference to permutations. This will enable the listener to work out all the possible combinations inherent in a series of twelve different chromatic notes.

Once this preliminary training has been completed the scene is set for concert-going!

Each listener will be provided with a portable tape-recorder and a piece of music manuscript, four-by-two, on which there is one stave at the beginning of which is printed a bass clef. These two pieces of equipment will be, in effect the listener's diploma of competence. He will be able to use the tape-recorder as he pleases for it will be powered by batteries and will have a transistor-type single earphone. Thus he will not be a source of inconvenience to others.

And now—the *Nichtsmusik* itself. It will contain material from elements one to four.

When our listener is presented with his tape-recorder he will also receive a tape so arranged that it is looped to play continuously. On this tape will be a recording, played backwards at half speed, of bars 148–150 of the second movement of Beethoven's ninth Symphony. While contemplating these bars our listener will visualize, assisted by the bass clef on the single stave of manuscript, two fundamental notes a semitone apart, thus giving rise to the material for a tone-row. His mathematical training will enable him to work out the various possibilities of the notes (and their rhythms) and he will superimpose on these rows the sounds he may, from time to time, imagine. These sounds will of course depend on his experience of electronic music or *musique concrète*. After practice the process of imagining will become easier and the listener will be able to dispense with the music manuscript relying entirely on abstract *stimuli*.

The advantages of *Nichtsmusik* are inestimable. The listener can have a concert at his pleasure and it may last as long as he pleases.

³ Imagine the thrill of using ears originally "worn" by Schönberg or Bartók, or the pinkish ones of their critics.

"You can stretch every glance out into a poem, every sigh into a novel. But to express a novel in a single gesture, a joy in a breath—such concentration can only be present in proportion to the absence of self-pity".⁴

Nichtsmusik will become the logical conclusion of the whole range of musical development. Music, which has developed from an accident, will converge within itself like the mythological bird which expired after flying in a decreasing uniplanar spiral. Listeners, executants and composers will unite in purpose and practice. Critics and music periodicals will cease to exist as they will no longer have reason for existing. One cannot criticize music that one cannot hear.

The listener will become his own composer and the composer, maybe for the first time, will have to *listen* to his own music.

"Can faithful musicians and listeners fail to surrender themselves to one another? But what shall we do with the heathen? Fire and sword can keep them down; only believers need to be restrained. May this silence sound for them".⁵

⁴ Arnold Schönberg: preface to *Sechs Bagatellen für Streichquartett*, op. 9, by Anton Webern.

⁵ Arnold Schönberg, *ibid.*

REVIEWERS

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The New in Review

BY

HANS KELLER

THE RAISED LOWBROW

In regard to television which, together with the League of Nations, the H-bomb, the United Nations, twelve-tone technique, Rock'n Roll, psychoanalysis, any analysis, cancer, culture, gramophone records, and hygiene, has aroused the most psychotic and neurotic reactions of the century, we can by now distinguish two distinct social groups which, between them, cater for the vast majority of our society's total membership.

On the one hand, there are those who love television. On the whole, they are a pretty poor lot. On the other hand, there are those who hate those who love television. Without exception, they are a detestable lot. They are the culture snobs, the people with plenty of books and not a thought in their heads, the neurotics who can't watch a football match on television without feeling guilty and can't read a boring book without feeling pleased with themselves, the sterile crowd of literates, of educated people (not to speak of the educators), the armchair critics who never commit themselves in public and criticize everybody in private, who are incapable of a single *deed*, physical or conceptual, because it would show them up—except when they find an opening in politics where, if they are inspired by an utterly unproductive, unthinking humanitarianism, their self-righteousness is easily marketable.

It is amazing how potent this impotent lot is, how readily the saner members of our society are infected by their attitudes. There has been quite an amount of intelligent investigation into the effects of television, but much of it is subtly influenced by cultural snobbery. Let me offer, first a piece of circumstantial evidence, then a more direct proof.

I should have thought that from any possible evaluative standpoint, but especially from that of genuine culture, the major boon inherent in television was quite obvious; yet none of the investigators has so much as thought of it. What I mean, of course, is that television is already preventing plenty of people from doing plenty of nonsense, such as composing, criticizing, saving the world, and the like. The real composer, critic, saviour will hardly be detained by television, but the trouble of our present world is the unreal talent. The powers that be, having made rather a mess of a past world by way of the deluge, seem meanwhile to have thought of a more positive treatment—television paralysis. How can any perceptive person not react with a sigh of relief when he sees a crowd of idiots motionless in front of a television set, and reflects what they might—no, what they would be doing instead? I would introduce compulsory television in all Cabinets and Shadow Cabinets.

Now to my more direct submission. Some time ago, *The Sunday Times* organized a special enquiry into "Television in Our Lives", the chief investigator being Mr. Geoffrey Gorer, who is by no means a fool and has indeed sufficient psychoanalytic training behind him to avoid the most elementary blunders, based on primitive emotional prejudice. Yet, what does Mr. Gorer say in his second report, "Is it a Drug—or a Stimulant?" (20th April, 1958)? "Out of 1,246 informants with television in their homes", he tells us, "precisely twenty-six say they have been stimulated by television to do some reading on the novel topic, and 131 to put into practice what they have been watching". So what? Even Mr. Gorer falls a victim to Culture: he does not notice that the very questions put to the informants beg themselves. How many book readers, we may ask in turn, have said they have been stimulated to do some TV viewing on the novel topic? What is this implication that "some reading" is necessarily a valuable thing, and some viewing isn't? Say an individual's first experience of a serious orchestral concert happens to be a televisual

one. He gets something out of it. He even—sacrilege of sacrileges—profits by being able to see what these musicians are doing. With great respect to Mr. Gorer on the one hand and the Editor of this journal on the other, his next step, if his interest is genuine, is not to buy himself a copy of THE MUSIC REVIEW, but to try and experience another concert.

I claim objectivity. I do not possess a television set. I am not personally interested in television. I am not even personally interested in the chap whose first musical experience is televisional. But television has come to stay and we must make the best of it. I am pessimistic, but nevertheless certain that the best is better than the cultural snobs think. On 1st July on BBC Television, Walter Todd presented, not an orchestral concert nor solo snippets, but a "Celebrity Recital" in which Julius Katchen played a single extended work, Brahms' Paganini-Variations. It was, I gather, the first experiment of its kind, and we have to take note of it. The low brow has been raised. Was it a good thing? I cannot offer a facile, well-rounded conclusion—only a conscientious musician's reaction which may possibly prove of some value for the future.

First, a general observation or two on the question of sound. Something ought to be done—though at present it is opined that nothing can be done—about the high whistle which disturbs all television music. (I even hear it in the concert hall when a public concert is televised.) Something will be found, may be, as soon as a sufficiently weighty number of serious music lovers are interested in television, and they will become interested if the BBC continues to raise its low brow.

The same goes, *mutatis mutandis*, for the untrue, colourless, dry sound as such. The chief trouble, I gather, is twofold. For one thing, television studios are not normally designed acoustically. Their lack of reverberation is a pain in more than one group of necks: the players, too, complain. Needless to add, this unfortunate state of affairs has its inevitable repercussions on the quality of the performances.

Less easily avoidable, when the musical time comes, will be the unsuitable position of the microphones, conditioned, partly at any rate, by TV's other equipment. But again, as soon as sound were to assume not merely equal, but actually superior importance to sight within the realm of serious television music, the boot might well be transferred to the other foot: the position of the microphone may become more of a constant, that of the other equipment more of a headache-producing variable. I am, of course, no television expert and, when I prophesy, I am talking through my hat, but it is a musical hat which, in filmland for instance, has already proved its use, notwithstanding unbelieving film directors.

Katchen started out with a musically illustrated introduction which, I thought, attributed an exaggerated degree of feeble-mindedness to the musically uneducated ("... and that's how, through a stroke of genius, variations are born . . ."). The first pleasant surprise came with the theme, a functional shot if ever there was one: the printed music. It moved along, or tried to move along, with the sound. On future occasions, it will be advisable to offer the listener a somewhat wider printed field at every given moment, the widest possible in fact. It seems to me that for the purpose, the size could safely be reduced. In any case, in principle, here is a strictly musical purpose which sound broadcasting cannot realize, and in which, moreover, popular instruction and specialist interest easily coalesce. We remember the (English) letter Schönberg wrote shortly before his death to Humphrey Searle in reply to the BBC's invitation to give a talk or series of talks: "... Your message that the BBC will ask me for a lecture, to be spoken on a tape has suggested to me at once a subject: 'Advice for Beginners in Composition with Twelve Notes'. Unfortunately, when I conceived this idea, I had forgotten that television is not so general in use in England than in America. Thus I don't know whether this lecture which will use many music examples, coming into effect only if one reads them, is acceptable for the BBC. . . ." (*Music Survey*, IV/3.)

As Katchen plunged into the Variations, another visual aspect became manifest in which popular and specialized interest will readily merge—that of technique. Here again, the production proved eminently factual, concentrating, say, on the left hand when,

musically, the left hand was your visual aim. Once more, then, here is an advantage which neither sound broadcasting nor indeed the concert hall itself is able to offer: the technical close-up. I well remember the pleasure I derived, many years ago, from seeing the film, *Melody of Youth*, wherein Heifetz played Saint-Saëns' *Introduction et Rondo capriccioso* and the last movement of the Mendelssohn Concerto; except that in the latter he broke the sound barrier, with the result that not merely the eye, but also the ear had some difficulty in following him along. Most impressive visually, if somewhat disquieting aurally, was bar 211, just before the coda, where the quavers go up to the c♯ on the G-string before the final semiquaver rush. This, in my submission, is a composed hesitation: Mendelssohn (who, as is sometimes forgotten, was, *pace* David, himself an excellent fiddler and viola player) had the feel of this *legato* change into the 7th position, and the slight hold-up involved—an inevitable one before the advent of Heifetz—was just what he wanted. Heifetz, whose magician's technique deafened him to the possibility that a technical obstacle was actually implied in the music, was past the C sharp before you could say "hold it"; the way in which he raced over it had to be not only heard, but seen, to be believed.

It was obvious that the "Celebrity Recital" had the benefit of a musician producer. The movement of the cameras, that is to say, was relatively economical and, on the whole, well placed, though better use could have been made of the opportunities offered for changes of shots by the sectional variation form. As a musician, one is highly sensitive to any kind of movement which happens at the same time as, but apart from the music, all the more so when what amounts to a dictatorial direction of one's visual activities is involved—as it inevitably is, to some extent, in both motion picture and television. The small TV screen, according to the television experts, necessitates a greater amount of camera movement than is required, *ceteris paribus*, in the cinema; otherwise, we hear, the eye must tire. That may be, but I have no doubt that camera movement could have been still further reduced in the present instance, without any ill effect on the eye.

In particular, the unfunctional shots—for there were such, too—could have been avoided. Above all, I am referring to what one might call The Face's Progress: intermittent shots from behind the piano, showing the facial aspects of Mr. Katchen's *espressivo* style together with a kind of pictorial weather report upon the accumulation of sweat upon his lowered high brow. The human-interest shots were probably intended as a concession to the broad masses of viewers, but I doubt that these are all that interested in solo sweat; by which I mean to say that a functional shot, one which does not exclude the actual playing, can always take a bit of sweat and facial profundity in its stride. After all, even a leading moron wants to see what the chap is sweating about.

The unfunctional excursions of the camera revealed a further disadvantage—the stimulation which television easily provides for the player's vanity, a trait from which our outstanding American pianist is by no means free. I shall spare the reader details, amusing as they may have been, of Mr. Katchen's exhibition, but once again I must stress that this kind of thing is unlikely to appeal to the masses, for whom musicians are funny animals anyway, and how right they are.

I leave it to the reader to balance up my report. One point, however, seems to me to emerge clearly. Not only has television got to come to terms with music; not only has music got to come to terms with television; but there are palpable musical advantages in a television show which ought to change a negatively dutiful attitude—let's save what there is to save—into a positive one: let us develop what there is to develop, concentrate on making the sound bearable for musical ears, and, conjointly, on television's specific functions, actual and potential, in the realm of musical interpretation and instruction. From this point of view, the BBC's recent experiment must be welcomed as the possible start of a virtuous circle in which enhanced musical interest will press for technical and indeed musical improvements, and such improvements will further enhance musical interest.

ISCM. Festival in Strasbourg

THE 28th annual festival of the International Society for Contemporary Music, held this year in Strasbourg, brought forth its customary crop of "duds"—to which one has become resignedly accustomed in the course of the years—and one or two works that offered compensation for the otherwise tedious task of listening to hours of "advanced" music that was old before it was born.

For some years now there has been talk of the Society's turning over a new leaf and making its festivals less unattractive. This was clearly not the year of great accomplishment, nor did anyone seem especially upset about it, unfortunately. If on the other hand the object of the Festival was to demonstrate that most contemporary works are too long and that serial composition has become the refuge of the unmusical, it succeeded very well.

Lest the reader should jump to the unwarranted conclusion that the writer is "against" serially-constructed music as such, we hasten to point out that the best work by a younger composer was Ingvar Lidholm's *Ritornell* for orchestra. The Swedish composer uses serial techniques, including the pointillistic manner, in a personal way, achieves a large variety of effects, and, most important of all, has something to say. The idiom is "advanced", but the result is music. Peter Maxwell Davies' *Alma Redemptoris Mater* for wind sextet, combining Gregorian chant, ornamentation taken from Dunstable and post-Webern techniques, was not entirely successful but demonstrated that this young English composer possesses considerable talent. The Japanese composer Makoto Moroi's *Developpement Raréfiant*, based on pseudo-surrealistic texts, was amusing for a time, but decidedly too long and monotonous. Egil Hovland (Norway) was represented by a well-written, straightforward and musical "Concertino" for three trumpets and string orchestra.

The "booby prize" surely goes to another Japanese, Yori-Aki Matsudaira for his thoroughly unmusical—nay, repulsive—"Variations" for violin, cello and piano. In his programme note the composer announces with pride that "in this work twelve-tone technique is applied not only to a tone row but also to the note values, the rhythmic cells, the registers, the intensities, the dynamics, the colours, the figurations and to the tempo of each variation". This may well be the case. It couldn't matter less. E. H.

Opera

TRISTAN AT COVENT GARDEN

c. Kubelik: 4th June

THE 175th performance at the Royal Opera House of *Tristan und Isolde*, which introduced a new production, was greeted by a chorus of indignant criticism which, on the whole, was justified. Kubelik made a thorough mess of it all, and it is only to be regretted that the producer, Christopher West, was not just as severely criticized as the conductor. In fact, while there may have been a phrase here and there in Kubelik's interpretation, such as it was, which was acceptable, the Bayreuth-inspired staging was absolutely inane throughout, an inexcusable insult to the composer's stage directions. I have previously pointed out that you needn't follow them in every detail; some of them you needn't follow at all; but where you depart from them you have to offer clear evidence that you have not only read them, but conscientiously thought about them: you must be crystal-clear in your own mind about Wagner's own musico-dramatic reasons for his directions, which can invariably be shown to be weighty. In short—one blushes to have to submit

this platitude again and again—keep to the reasons if you change the directions. This journal's space is not going to be wasted on a detailed account of the stupidities perpetrated for hours on end by both the producer and Mr. Leslie Hurry, who was responsible for the sets and costumes. Wieland Wagner's productions at least bear the mark of original inanity: imitation inanity is below the criticism meted out to the model.

Of the singers, Sylvia Fisher (Isolde), James Pease (Marke) and the American mezzo Irene Dalis (Brangäne) deserve special mention; Ramon Vinay (Tristan) definitely doesn't. Artistically speaking, the most-criticized of the former three was by far the most outstanding—Sylvia Fisher. When she was singing, and whatever happened to happen to her voice, one felt oneself in the presence of a sharply-defined, intensely imaginative, clearly purposeful artistic personality; in fact, I had to restrain myself from rushing up to Kubelik, asking him politely for his baton (yes, politely, for somewhere there is an excellent musician in this curiously erratic mind), and handing it to Miss Fisher. Having watched Szymon Goldberg play the violin and conduct at the same time, not to speak of Peter Stadlen in his double rôle of pianist and conductor in *Pierrot lunaire*, I have not the faintest doubt that Miss Fisher as singer-cum-conductor in *Tristan* would be an unprecedented success. If she could get rid of the producer too, she might even start a new Mahler tradition.

One point, universally unnoticed, Kubelik had however in his favour. He opened up the widely accepted cut in Marke's ethical discourse towards the end of act II. Cut-opening: this seems to be about the only respect in which Bayreuth can still serve as an example, except when Knappertsbusch conducts there.

H. K.

GLYNDEBOURNE

Figaro, 18th June; *Alceste*, 19th June; *Falstaff*, 20th June

Falstaff, which we found the best of last year's productions, is now even better and must be accounted as one of Glyndebourne's greatest achievements—to be rated with the 1937 *Zauberflöte*, 1939 *Macbeth*, 1951 *Idomeneo*, 1953 *Alceste* and 1954 *Arlecchino*. The weaknesses of last year's cast, principally Ford, have been strengthened, the ensemble in Ford's garden has been tightened, the string-playing has shown a much-needed improvement and the split-second timing of the horse-play at the end of the first scene was, on 20th June, a miracle which had to be seen to be believed. The revival of *Alceste* was welcome, but the work failed to achieve its full stature; here the title rôle is paramount and well as Consuelo Rubio sang, she could not get into the skin of the part, the task of becoming Alceste for the evening was too great for her, and the illusion of reality by which all opera stands or falls was not created. Both works were conducted by Vittorio Gui.

The Glyndebourne Mozart tradition was the individual creation of the late Fritz Busch and cannot be said to have prospered since his death. Indeed, only Solti's *Don Giovanni* (1954) and Gui's *Zauberflöte* (1956) have done Mozart any great credit there since 1951. His music is not to be tackled lightly and there has been evidence of a lack of true Mozartian integration at Glyndebourne these last seven years. It was therefore welcome news that the new production of *Figaro* was to be given to Dr. Hans Schmidt-Isserstedt who took his doctorate with a dissertation on the influence of the Italians on Mozart's early operas—an early omen of a right judgment of this kind of music. It is generally maintained that the first two acts of *Figaro* are among the finest, if not *the* finest, in all opera; and the piece is often played with these two acts pointed up for all they are worth and the last two thrown in almost apologetically as if making the best of a comparatively bad job; the nett result being that the musicians in the audience tend to go home at half-time. I am not suggesting that Schmidt-Isserstedt was concerned with the inconvenience of getting away from Glyndebourne at half-time, but his interpretation made it quite clear that he was aware of the weakness of the opera as it is usually performed. What then could be simpler or more appropriate than to keep the wick down during the first two acts and turn it up after dinner? This meant, of

course, that we went out to our picnic supper thinking and saying that so far, though all was obviously under control, the result was disappointingly prosaic with most of the high lights—even the horse and the geraniums!—matt and dull. Acts three and four were, however, musically so much more imaginative that they must surely have reflected Schmidt-Isserstedt's determination to counterbalance Mozart's weakness so far as he was able. Michel Roux made a superb Almaviva and the casting generally was well balanced and appropriate, though Pilar Lorengar cannot yet encompass the part of the Countess with anything like the assurance of her Pamina and Mihaly Szekely (Bartolo) had occasional difficulty with the clear enunciation of his lines.

Il Segreto di Susanna and Ariadne auf Naxos, 29th July

THIS double bill had been so roundly castigated by the national press that I went fearing the worst.

It is true that John Pritchard kept the orchestra too uniformly *forte* in *Il Segreto*, after the style of a poorly engineered gramophone record: that there were a few instances of untidy ensemble in *Ariadne*, and that Rita Streich is not really a *coloratura* soprano of the calibre to do full justice to Zerbinetta. On the other hand, Peter Ebert's production of *Il Segreto* made the most of an ideal cast (Mary Costa, Michel Roux and Heinz Blankenburg) and effectively concealed, at least for the duration of the performance, what a trivial little piece it really is.

Ariadne is among the most elusive of the Strauss operas. Whereas *Die ägyptische Helena* and *Liebe der Danae* are both frankly impossible, *Ariadne*, like *Frau ohne Schatten* but for different reasons, presents great difficulties. In performance both these operas either reward or bore according to whether their appeal to our imagination is made vivid by the presentation, or left concealed. On balance this production may be accounted a success. The prologue literally hangs upon the part of the composer: if this is right, much else can at a pinch be left to look after itself. Helga Pilarczyk's performance was emphatically right in the sense that she hit her every note plumb in the middle and gave us an object lesson in accurate and intelligent singing. To have experienced artistry of this order was a real privilege. But whether Mme. Pilarczyk entirely succeeded in bringing Strauss' composer to life is less certain, and the supplementary question—if not, how not?—is one to which I would dearly like to know the answer. Possibly she let a surfeit of surface tension substitute for the true inner tension of the part. For the rest, Richard Lewis and Lucine Amara were outstanding as Bacchus and Ariadne, while Naiade, Dryade and Echo were sung better than I ever remember by Jacqueline Delman, Monica Sinclair and Pilar Lorengar.

G. N. S.

Book Reviews

Physics and Metaphysics of Music. By Lazare Saminsky. Pp. 151. (Nijhoff. Batford.) 1957.

Lazare Saminsky is a man of many talents who has distinguished himself as composer, conductor and author. Amongst his major musical compositions are works for orchestra (his fifth Symphony is in preparation), stage, and voice with orchestra. Many of these have had performances throughout Europe and in America. His writings include books on music, and his philosophical tendencies are heavily weighted by an interest in mathematics. As a neo-Kantian he is quite at home with modern philosophy of science and can quote freely and incisively from the work of men like Einstein, Eddington and Russell. In short, Mr. Saminsky has an encyclopaedic mind enabling him to enjoy the best of different and apparently conflicting worlds.

But do these different worlds *really* conflict? Are they, in fact, so very different? It is evident to this philosophical musician that music, the mathematics of curved spaces,

and what we sometimes think of as mystical insight or intuition are very closely related to one another. Herein lies the point of this book which has to be read more than once and very hospitably considered before it yields its deeper meanings.

The style is difficult, yet in many ways a credit to an author writing about profound and difficult matters in a foreign language. As might be expected, there are some typographical errors, but these are unimportant. It is important, however, not to look for a closely-woven logical argument in the musical essay, but to consider instead a highly-compressed series of insights which add up to a fundamental idea not easily expressed in words. This flow of insight nevertheless has its own inner logic which will be appreciated by the reader who understands what Mr. Saminsky is talking about, and who is in sympathy with his point of view.

There are four essays in the book: "Physics and Metaphysics of Music", "The Roots of Arithmetic", "Critique of New Geometrical Abstractions", and a youthful piece entitled "The Philosophical Value of Science". Introducing these is a "Prelude" called "A Green Philosopher's Peripeteia", in which the author explains his beginnings. Only the musical essay will be of great interest to readers of this journal, though in spirit and method it is closely related to the other essays on mathematics. Indeed, having pondered the "Physics and Metaphysics of Music" the reader would find it rewarding to read on.

One quotation will suffice to indicate the "*ostinato*" vibrating throughout the entire book:

"It is my deepest conviction . . . that metaphysics able to preface itself with, sift wisely and codify the highest critique of abstractions yielded by philosophy of science, can achieve an insight into what Immanent Being might be".

In the light of this, we must remember the author's Kantian persuasions, which lead him to accept a basic antithesis between the phenomenal world of everyday forms and appearances and the real or subliminal world. It is perhaps worth bearing in mind that this way of looking at things—once it becomes a practical attitude—is not unlike the buddhist distinction between samsara and nirvana, and that it does not necessarily, as Hegel grasped, imply an ultimate dualism. It helps to hold a prime image as we read the musical essay: imagine a colourless, empty sphere, weightless, silent, on the outer surface of which the flux of phenomenal experience moves endlessly like a play of shadows.

From the "outer" phenomenal world music takes only Time. "Thus, as an event of the phenomenal world, music hangs by the thread of the fourth dimension". But time is an experience of the relative "bedazed stumbling *minor I*, the immediate and personalized self. Time is the latter's way of stringing on, relating and binding into unity the wild dance of sense-data which make up the *fata morgana* of the phenomenal world".

For the rest, music dwells in the subliminal sphere, and of all the arts it is the only one which makes us "understand individual separateness as a mirage". "Far more than any other art, music causes the minor ego (the empirical subject, in Kantian term) to fade at . . . the sense of emerging into the *All*". The manner whereby music alone achieves this translation of consciousness from the phenomenal to the subliminal (*i.e.* from the outside to the inside of our sphere) is understood when we consider the nature of musical time. There is, of course, a fundamental difference between mere temporal flow and tonal organization. Musical form is a structure of time based upon a fluctuating periodicity abstracted from mere temporal succession. Through this abstraction, the listening consciousness is itself drawn out of mere temporal succession, dislocated from mere phenomenal apprehension, and opened to subliminal apprehension. It follows, therefore, that we are closer to the concrete significance of music, more at one with its essence, precisely in so far as our mental processes achieve purity of tonal abstraction. In yielding to the insistent beckoning of a musical form we pass through the gateway of form from the phenomenal to the subliminal, the minor self dies into the Major Self, and temporal series dissolve into transcendental *duration*. In passing, light is thrown upon the inner significance of *ostinato*, which has the same kind of metaphysical function in music as a prime concept has in a philosophical system deriving from it.

To the author, the principle of *repeat* (in relation to rhythm) and of *return* (in relation

to form) is a factor of the greatest significance affording gleams of insight into the nature of the Major Self. This leads him to place a heavy emphasis upon cyclical forms like sonata-form and rondo where the return-motif is clearly in evidence, but its application to non-cyclical forms is only hinted at. Nevertheless, a profound consideration of the notion of return, blended with examples and analogies drawn from mathematics eventually yields the valuable idea of Elliptic time.

The not-so-mathematical may approach this concept by visualizing an ellipse as an elongated circle with two *foci* instead of one. In an ellipse we recognize change of curvature. To Einstein, a change of curvature of space is a change of gravitation. Analogously (and this may well prove to be more than an analogy) Saminsky understands modulation as a change of gravitation. From one key-centre, existing within its individual "space-frame" music may move to another, thus effecting a change of tonal gravitation which is experienced and appreciated according to the sensitivity of the listener. Such changes are not made haphazardly, but in accordance with principles of balance—in exactly the same way, perhaps, in which a planet, tracing its elliptic path, "modulates" in accordance with a balance of opposed polarities. When we consider music as the organization of time in accordance with the notions of repeat (rhythm), return (form), change of key-centre (gravitation) and balance, it is not difficult to see what Saminsky is getting at in his concept of elliptic time. Music exists in our consciousness as a "curve" of ever-present moments—a curve because "The substantive musical idea or motive has the urge to return . . .". Mystical philosophers generally recognize the three co-existent principles of Abiding, Proceeding and Returning as characteristic of the divine nature. They are more than hinted at in the following quotations:

"Taken in a spiritual sense, the principle of Return inherent in pointlessness and duration or ever-presence, is also the order of the True Inner World 'behind' the immediate ego. In our divine moments we sense it.

"The modified circling form, one with two foci—the ellipsis—corresponds to rondo of the third form in music: A B A C A . . . In the physical form of ellipsis the circumference corresponds to the flow and return of the main motive A; and the two foci—to the new motives B and C that underlie the constant A. But observe how precisely the orbit of planets follows this modified pattern of musical thought. All at once we sense it strongly: the two orders must flow from the same ultimate spring . . .".

Developing these notions, the author embraces Plato's idea that "Earthly music is only a shadow of true music", and sees music as a "vehicle for the image of the True, the subliminal dimensions of which we do not know".

A supreme principle looms grandly in the background of Saminsky's metaphysics of music. This is that the outer is a symbol of the inner, that manifestation proceeds according to identical principles of functional structure, and that a subjective identification with these principles through the medium of abstract, self-transcending thought opens the door to some insight into micro- and macro-cosmic workings. Such abstract thought, divested of the merely personal, is to be found in music, logic and mathematics—a truth upon which earlier civilizations than our own placed great emphasis. The laws of the universe are, it is implied, mental in function and spiritual in potency. In understanding them we approach a knowledge of our own real nature, and appreciate the truth of an old *dictum: omnia ab uno*.

Saminsky is a philosopher in the "grand manner", as Collingwood might have said, and his stimulating and challenging book should be deeply pondered. Whether we like it or not, it is quite certain that his cast of mind is prophetic. The ideas in which he trades now will be common property of musicians, philosophers and scientists in years to come. Thinkers like Einstein already have their private insights into these matters. The truth is that musicology, at present a mainly historical study, is potentially a much wider and more integral field than we might at present suppose. It seems to be giving birth to the reincarnation of an old dream-child whom we might rechristen *Theoria*. *Theoria* reaches from unconscious intuition through speculation to intuitive *knowledge*, which is aesthetic experience at a higher point in the spiral of spiritual evolution. Ultimately, it will enrich our musical experience beyond imagining.

In his "Prelude" Saminsky quotes the following from Einstein's *Essays in Science*:

"The supreme task of the physicist is to arrive at those universal elementary laws from which the cosmos can be built up by pure deduction. There is no logical path to these laws; only intuition, resting on sympathetic understanding of experience, can reach them . . .".

What the physicist seeks, according to Einstein, the musician already possesses—though unconsciously. It is through the discipline of *Theoria* that the musician will eventually awaken to his true status—not simply as an artist whose medium happens to be sound rather than pigment, words or stone, but as the vehicle of cosmic truth—a sounding-board for the thinking of what Saminsky calls the Major Self.

P. T. B.

Georg Friedrich Händel. Sein Leben—Sein Werk. Vol. III. Walter Serauky. Pp. 948. (Bärenreiter, 1956).

This is the first instalment of a vast new study of Handel's life and work, which, planned in four volumes, seems likely at the present rate to fill several more. It is designed to supplement (and eventually replace) Chrysander's unfinished biography, which stopped at 1740; hence the publication of the third volume first. There is a slight overlap, since Professor Serauky reasonably takes his departure from Handel's decisive move towards oratorio in 1738. His method is to deal with Handel's life, work, character and social background together as an interacting whole. The project is admirable; its execution requires two supreme qualities, a full command of all available material and a power of large-scale literary organization. Without a firm plan and sound foundations the edifice must collapse under its own weight.

This volume, running to nearly a thousand large pages, with as many footnotes and musical examples (but an inadequate index), covers less than five years of Handel's life. They are admittedly very important years, which saw the creation of five great oratorios, the last two operas, and many instrumental works. But Professor Serauky's progress through each work, movement by movement, while it throws up many pertinent comments, makes heavy reading; it involves much repetition both of fact and opinion; and it constantly obscures the wood for the trees. There are long digressions on all sorts of subjects, literary, social and philosophical as well as musical, and countless quotations from earlier writers, many of which add little or nothing of importance. Indeed the book at times reads like a compendium of what dozens of Germans (and three or four Englishmen) have said about Handel, with the author splitting hairs between them. Yet some vital matters are not discussed at all. The hundred pages on *Samson*, for instance, give no indication that Professor Serauky has read *Samson Agonistes*; he is therefore unable to compare the differences in approach of Handel, his librettist Newburgh Hamilton, Milton and the Biblical author, which throw a most revealing light on the work and the composer.

But the foundations as well as the plan are defective. Virtually the entire book, both on the musical and the biographical side, is based on secondary and tertiary sources—that is to say, on Chrysander's edition and on earlier biographers. It should be explained that the important recent works of Professors Deutsch and Larsen, and possibly Professor Abraham's *Symposium*, appeared too late to be consulted. But Professor Serauky has not examined any of the primary sources—the autographs, copies and other documents in the British Museum, the Fitzwilliam sketches, the Tenbury score of *Messiah*, the manuscript materials of Schöelcher, A. H. Mann and others available in public libraries, or even the conducting scores in Hamburg (except apparently that of *Messiah*, which dates from after Handel's death and has no authority). Handel has suffered so much from inadequate scholarship that no serious study of his work is possible without a return to the original sources. The documentation of Chrysander's biography, though much supplemented in the last hundred years, is sound; but his edition was vitiated from the first by mistaken decisions and the neglect of important evidence—a neglect that has been repeated in the disastrous start of the new Halle edition. It is a thousand pities that Professor Serauky should have committed himself to such an ambitious enterprise without personally exploring the ground.

A glance at the autographs would have corrected numerous mis-statements of fact: for instance that Handel's alterations to *Samson* after his return from Ireland were confined to adding the final air and chorus; that he originally ended act II with the chorus "To song and dance" and began act III with "Fix'd in his everlasting seat"; that he wrote the duet version of "He shall feed his flock" for the first performance of *Messiah*; that he marked version C of "Thou art gone up on high" *Allegro larghetto* (this mistake derives from Chrysander's "facsimile"). Incidentally the existence of four versions of this air suggests not that it lay close to Handel's heart but rather the opposite: that he continually failed to satisfy his own standards. Professor Serauky gives alternative dates for Handel's starting work on *Deidamia* and for the first performance of *Samson*; it would not have been difficult to discover which are correct. He is sometimes misled by the guesses or glosses of earlier writers. In listing Handel's journeys he includes one (in 1733) that never took place, and embroiders another (1750) with some romantic fiction. He gives a false picture of Handel's relations with Jennens; there is no evidence for any degeneration in later years. He finds significance in Handel's personal selection of the text of *Israel in Egypt*, which we do not know to be a fact, and at one point attributes that of *Messiah* to him, besides giving some credence to the discredited Pooley story. More curiously he talks about the hero's love-scenes with the Queen of Sheba in *Solomon*, and the "astonishingly short period of two months" for the composition of *Saul*; by Handelian standards this was exceptionally long. It is quite untrue that Handel—or anyone else during his life—generally performed *Messiah* in sacred buildings. There are many small slips and inconsistencies—the Crown and Anchor Tavern appears once as the "Angel and Crown", and the dates for the beginning and completion of *Israel in Egypt* are given wrong on page 51—and much carelessness in the spelling of English words and names.

Another source of distortion arises from Professor Serauky's residence in Eastern Germany. He has clearly done his best to present eighteenth-century England in focus, but it nevertheless emerges in simplified social and political terms. The emphasis on Handel's humanism and wide sympathies and the subservience of English musical life to the requirements of society is reasonable enough: but Handel the champion of the people, alongside the "liberal" Whigs, against the wicked Tory nobility is as unhistorical a figure as the great moral teacher of the Victorians. The implication that musical societies like those meeting at the Crown and Anchor were in the hands of tradesmen and manual workers is absurd; and the fact that Handel laughed at Lord Middlesex's operatic ventures is no evidence that he despised the nobility.

It would scarcely be fair to reproach Professor Serauky with inadequate treatment of the textual history and performance of the music in Handel's time, since this complex problem has never been fully studied in print—though again many of the facts are accessible. He has relied on Chrysander, and even on Flower's appendix for some confused information about one of the Hamburg copies. He is thus unable to assign the singers to the right performance, or even the right period, and often does not mention them at all. Several of those he does mention—including Signora Mosor and the well known castrato Tenducci, who appears here as Ferducci—never sang under Handel, whereas Guadagni, who because of his association with Gluck is assigned to a later period, frequently did. Caffarelli had left Handel more than two years before the production of *Imeneo* (p. 348). Professor Serauky does not give the full 1743 cast of *Samson*, but calls Mrs Clive a seasoned Handel singer—the one thing she was not: Dalila was her first Handel part, and his choice of a comedy actress to sing it is an important and revealing piece of evidence.

There is a good deal to admire in Professor Serauky's pronouncements on the music, both detailed and general. He draws attention to many features of Handel's style that are often neglected: his mastery of orchestration, extensive use of dance rhythms in every kind of context, manipulation of tonal architecture (on the grandest scale in *Saul*), variety and scope of choral construction, love of unsymmetrical units, romantic susceptibility to landscape. (But why is the ability to digest alien influences claimed as a

specifically German quality?) If he is inclined to attribute to design what was more probably accident—he detects David and Michal motives in *Saul*, the latter a rising fourth, a common Handel fingerprint whose recurrence in *Messiah* is honoured by Steglich with the title "Gewissheitsquarte"—the inner links may none the less have considerable significance. He makes a number of interesting textual comparisons, as well as others that seem far-fetched, such as a supposed echo of the *St. Cecilia Ode* in Chopin's G minor Nocturne. He is unaware of a good many borrowings, both from Handel's earlier work and from other composers. Of the three—possibly four—in the *Samson* Overture, only one is admitted and another denied. He misses the striking use of a motive from the Witch of Endor's air in the following scene between Saul and the Ghost of Samuel. Although he quotes all four contexts, he does not remark that two airs in *Imeneo*, "*Se potessero*" and the first setting of "*Pieno il core*", have themes in common with *Saul*, which Handel was composing at the same time. Instead of hauling in the "Glückseligkeitsphilosophie" of Shaftesbury to explain the duet "*Per le porte del tormento*", he might have observed that words and music are both taken from the earlier opera *Sosarme*.

On certain technical questions there is room for argument. It is surely dangerous to use the term "*da capo aria*" when no *da capo* is indicated: there is all the difference in the world between a varied and a literal repeat of the first half. By no manner of means can "Fell rage" and "Your words, O King" in *Saul*—to name two examples—be classified as *da capo* arias. On the other hand we are given a pointless debate as to whether "Behold and see" (*Messiah*) ought to be labelled aria, arioso or arietta. "A serpent in my bosom warm'd" (*Saul*) is not a three-part air with coda but a potential *da capo* aria broken off by sudden violence after four bars of the second half, the effect depending precisely on our disappointed expectation. Similarly the final chorus of *Samson* is not a structurally detached piece "*ohne Vorspiel*", but the third and crowning part of the air "Let the bright Seraphims".

On one point Professor Serauky allows his judgment to be seduced. Like some other students of the baroque period, he is so fascinated by the pictorial and philosophical symbolism of the *Affektenlehre* that he loses the power of distinguishing between the inspired and the mechanical. The important thing is not to docket the *Affekten*, which were always of more interest to the theorist than the composer, but to observe when they are transcended. The 1739 *St. Cecilia Ode* and *L'Allegro* of the following year both offer a tempting field for the game of hunt-the-symbol; but where the latter is a work of rare genius, the former—apart from two or three movements—is no more than competently second-rate. Yet Professor Serauky exalts it to the skies, as he also exalts many of the weaker pages in *Israel*, *Saul* and *Samson*. It was in his least inspired moments that Handel, like his contemporaries, fell back comfortably on the *Affekten*. His cause is not aided by indiscriminate praise for everything he wrote, nor by a refusal to allow cuts in long oratorios like *Saul* and *Samson*. And few even among passionate Handelians will be able to hold down their eyebrows on finding a comparatively weak opera like *Deidamia* saluted again and again as a masterpiece.

If the besetting sin of English writers on Handel has been to read their own ethical preoccupations into the music, the Germans all too easily discover philosophical or symbolical significance in a semiquaver, a rhythm, a choice of key. Professor Serauky devotes far too much space to his more gaseous predecessors, especially Schering with his everlasting "Klangsymbolik" and "Formensymbolik", and cannot refrain from repeated ascents in the company of Leibniz, Hegel and Schopenhauer. What Vossius, Mattheson, Berlioz, Stephani and others said about the intrinsic character of keys and rhythms seldom has any application to Handel; and if he should perchance go into B flat minor, there is no need to remind us of Chopin's Funeral March and the Brahms Requiem. It is absurd to enthrone D major as "die Messias-Tonart!" when it occurs just as frequently in many other oratorios and owes its prominence to the fact that it was one of the few practicable keys for the eighteenth-century trumpet. Although Professor Serauky once or twice grows oracular about "deutsche Tiefe", it would be wrong to suggest that he takes an

ultranational line about Handel; he acknowledges the influence of Purcell and of French and Italian opera—a matter that would benefit from detailed study.

There is need too for a more thorough examination of Handel's aims and achievements in opera and oratorio, and of the change from one to the other, than we are given in this book. Looking back over the operas, Professor Serauky claims that Handel created "as a German master an operatic form of musico-dramatic art". Few people would endorse this judgment without qualification, though some would transfer the last phrase to the oratorios. But when Professor Serauky devotes a chapter to the oratorio composer, he does not mention several of the most important fresh developments—the decline of the *da capo* aria, the greater opportunities for organic design, the fact that Handel was writing for a different class of singer. He accepts the false conclusion that the oratorio recitatives are closer to the church than to the theatre, and connects Aaron Hill's letter to Handel advocating English opera (5th Dec., 1732) with the composition of *Deborah* two months later. But *Deborah* was a hastily botched pasticcio for which Handel did not even bother to write out a full autograph, and the material fact about Hill's appeal is that Handel ignored it—even if we now feel that he reached the same end by roundabout means in *Semele* and *Hercules*.

Professor Serauky has shown great industry; it is to be hoped that when he tackles the next block of his appointed territory he will apply it to an archaeological investigation as well as to a description of the scenery and a summary of the comments of others. A work on this scale demands to be judged by the highest standards; it must fall short if it is not founded upon rock.

W. D.

A Composers Eleven. By Neville Cardus. Pp. 255, ill. (Cape.) 18s.

This book was first published, minus the essay on Bruckner, as *Ten Composers* in 1945 and was reviewed by Walter Legge in our August issue of that year. Despite its austerity format it seemed cheap at 8s. 6d., for at that time our local boys had been parochializing music in England for six years and Mr. Cardus' Antipodean ruminations "written thousands of miles from the schools and coteries of Europe", came like so many gusts of fresh air to disperse the insular fog in which our British musical institutions traditionally prefer to wallow.

It would be gratifying to be able to welcome the new Bruckner essay as one of the best in the collection, for, as the author writes in his preface, Bruckner is not yet understood in this country. But, despite the occasional happy phrase, there is little here to fire the reader's enthusiasm or to show that Mr. Cardus himself understands Bruckner. He seems to approve the use of the *Te Deum* as finale to the ninth Symphony—a juxtaposition which I regard as stylistically impossible: but this may be no more than a matter of individual disagreement. However, on the following page (91) we are told, *ex cathedra*, that there is no white-heat in Bruckner. This is nonsense. Nor is it entirely true to write (*ibid.*) that Bruckner is not Beethovenish in his view of music, or in his psychological make-up. Consider the eighth Symphony; if, for example, Mr. Cardus can find no white-heat in the closing pages of the first movement and if he is also unable to find anything significantly Beethovenish in the organization and scope of this magnificent score, then either he has a great treat in store for him when he makes the Symphony's acquaintance or else Bruckner is manifestly not for him. Finally, when will critics disabuse their minds of the old claptrap about Bruckner's orchestration being based on the organ loft? Here it is again on page 94, a fallacy on which Mr. Cardus is so completely sold that he "can almost see Bruckner pulling out the stops". For the moment I must ask the reader to take it from me on trust that this really is not how it is done.

For the rest, *nobilmente* [sic] twice (pp. 201 and 209), repeated from p. 136 of *Ten Composers* but not p. 129 where the word was printed correctly, and a sprinkling of other minor slips cast some doubt on the thoroughness of the author's revision; but readers familiar with the older book will find some new matter in the chapters on Mahler, Strauss, Debussy and Delius.

In the quarter of a century since Delius died, and more especially since Sir Thomas Beecham became less active, there has been a growing tendency to write his music off as the semi-amateur, private amusement of a *petit maître*—if, indeed, it were to be allowed that the man was a *maître* at all. Mr. Cardus will have none of this and quite firmly insists on Delius retaining his place on the musical map. One has only to think for a moment of the vast acreage of contemporary trash which passes for music today to realize with sudden certainty, albeit at Mr. Cardus' prompting, that the current neglect of Delius is inexcusable except perhaps on the grounds of practical difficulty—yet surely this music which Sir Thomas has long interpreted with such consistent distinction should not prove entirely beyond the capabilities of some of our younger and admittedly lesser men.

The chapters on Elgar and Strauss seem to me especially provocative parts of a generally provocative whole. I cannot agree with Cardus' estimate of either composer because, in essence, his thinking about both has been wide-ranging rather than deep. But this is still an intriguing volume, to be recommended to the imaginative reader with sufficient knowledge and experience to know when the author is talking sense and, more important, when he is not. There are further chapters on Schubert, Wagner, Brahms, Franck and Sibelius and the illustrations which Milein Cosman has drawn "from life" are much better than the rest.

G. N. S.

Opera Themes and Plots. By Rudolf Fellner. Pp. xii + 354. (Calder.) 1958. 30s.

Rather to my surprise this book proved to be a better thing than one might expect. True, there are numberless tomes of this kind, but the majority of them deal only with plots, while this book gives most generous musical examples. True, the spelling is inconsistent and inaccurate, and the selection of operas arbitrary; and there is a tendency to label the most innocent Puccini or Verdi tune as a *leitmotiv*, complete with emotional label. But the prose is simple and blessedly free of the arch jargon of the opera-plot, and the stories are told clearly. Also the number of themes and tunes from the operas is exhaustive. The book is clearly and decently printed, inoffensively produced, and might be most useful to some amateur or beginner.

Schubert. By Maurice J. E. Brown. Pp. xii + 414, ill. (Macmillan.) 1958. 30s.

Some time ago I was listening to a BBC programme of English songs. I am very fond of English songs, but this programme was very bad. After some arch pastorality by you-know-who and some invincible gentlemanliness by never-mind-whom (strange how English song has decayed since Ireland, Warlock, Bax and others of their generation) I was hardly disposed to listen graciously, when suddenly the opening (that haunting, hypnotic opening) of Britten's "*Abraham and Isaac*" fell upon my ear. I had not heard it before. My spine crept, my dormant intelligence awoke, all my faculties were alerted, and my subconsciousness penetrated my stubborn critical faculty with a dangerous and not-to-be-used word; "Genius".

What is the difference between genius and talent? How often has that one been argued out; and I have attempted to throw some darkness upon the issue and confuse counsel generally in a recent article on aesthetics in this journal. But; green is yellow and blue; but what is yellow, and what is blue? Even the sighted cannot say, let alone define them to a blind man. Secondary colours can be defined in terms of primary, but primary colours defy definition; are they some sort of absolute? Similarly, talent may be defined by any ass with a gift for the analysis of the obvious and a grasp of schoolman's mechanics; but why Schubert? What was he? Why does a chamber work by Spohr tax our bored good manners, while the slow movement of Schubert's C major string Quintet suddenly confronts us with not only the imponderable, the inexplicable, but the ineffable as well? (But me no buts; you may analyse the technique until kingdom come; and be further, much further from the thing itself than if you had quoted *The Song of Solomon*, chapter 4, verses 1 to 16, which also is a work of genius.)

These thoughts are prompted by Mr. Brown's insistence, whenever he meets the inexplicable in Schubert's work (and that must inevitably be fairly often) on genius as a phenomenon, and a first cause. There is no seeking beyond, implies Mr. Brown, and no explaining on analytical, and one may add, material, terms.

I have no quarrel with this personally, holding that the more one knows about any of the arts, the more mysterious the ultimate thing—their shattering impact when indisputable greatness is present—becomes. One finds oneself adrift on a sea of tautology, explaining the material side, but leaving an ever receding echo of "why? why? why?" drifting down the limitless serene of eternity. The strange thing, however, is to find this approach at all in a seriously conceived work of musical scholarship these days; and when one finds that Mr. Brown is a scientist it all becomes quite inexplicable. It is the combination of this spiritual humility with hard-headed scholarship, the two expressed in easy, graceful, accomplished English, that makes this book not only an exceptional work on a musical subject, but a delight to read as well. And, as if this were not enough, Schubert is the perfect subject for just this combination of gifts.

The Schubert who emerges from Mr. Brown's pages has suffered a sea-change from the figure imagined by the sentimentalist and the unthinking. Instead of the easy-going Bohemian, spilling works all over café tables, we have the familiar figure of the man driven by a daemon. This figure is there whenever genius is also present, and if this implacable drive is absent, then we may assume either that we have missed it by some oversight on our own part, or that we have called this man genius in vain. How could it have been otherwise with Schubert? Look through the Deutsch catalogue until your head spins and you are stunned by the sheer physical weight of so much industry, and then attribute that volcanic burst of genius to a man dead at thirty-one. Even Mozart had four more years than this, and it is not always realized that if Mozart had died at the age Schubert did, we would have had a much smaller figure. We hear so much of the *Wunderkind* Mozart, that we forget that he did nothing exceptional until other men normally do exceptional things—the early twenties—his childhood works being remarkable only for a child. If he had died at thirty-one, we would have been without *Don Giovanni*, *Zauberflöte*, and the Requiem; we should have had none of the great string quintets, by far his finest chamber works; we should have lacked his only truly great symphonies (the last four); and been without *Eine kleine Nachtmusik* and his last two piano concerti.

If this is not enough, Mr. Brown herein proves that Schubert worked over and sketched as industriously as any man. If we remember the Schubertiads (not just parlour games, but in their way serious concerts), the constant lighter music-making in the form of dances, etc. then we begin to wonder if Schubert ever ate or slept. Innumerable sentimental legends fall by the wayside, including all those stories of works written while his friends waited for the manuscript in an adjoining room; though here I think Mr. Brown slightly overstates his case. All those who have copied music for a living know well how many pages of impeccable script must be written in an hour if even a meagre living is to be made; and it is quite a bit more than he would let us believe. For the rest, the life is described with clear insight and many details of recent scholarship; familiar figures like the very engaging Vogl (that Schubert's tame singer should have had such a name sounds like a romantic invention in itself) make their due appearance, and some illuminating assessments are made of the influence, for good or bad, of Schubert's friends. Schober is seen as a dark influence, both in connection with a period of estrangement from his old friends that Schubert later regretted, and with the contracting of venereal disease during this period that helped to shorten his life.

To shorten his life; it is that last year or so of his thirty-one that leaves us bemused and astonished. The works are most sagely considered by Mr. Brown in chronological order, as they appear in his life-story, and this means, *Erlkönig* or no, a steady *crescendo* ending in the dumbounding sequence of the late chamber works, Heine songs, *Winterreise* and "Great" C major Symphony. (Mr. Brown is inclined to think that the "Gastein" was a myth.) The glorious G major Quartet, D.887, is assessed as the masterpiece it is, but the Trio in E flat, D.929, is severely criticized, and its repeated performance in the early

years of the nineteenth century (when the rest of Schubert's work was not guessed at) blamed in part for his early critics' somewhat patronising treatment. One interesting point emerges here. There are many references in Schubert's letters, etc. to preparations for a "grand symphony"—which symphony was of course his last, the C major, D.944. Now he had already written eight symphonies, two of which he had abandoned unfinished (we know now the true stature of the best known of these works), several of which were student works, and one at least an occasional work written for amateurs. It all seems to point to the possibility that Schubert actually regarded the projected Symphony as his "first", as many composers disregard a number of symphonies written in youth. This would place that "first" symphony at about the age when most composers write their acknowledged "first"—the early thirties. D.944 as Schubert's first symphony! It is just possible, I feel, that he was thinking of it in those terms. How all criticism of this tremendous Symphony has faded away with the passing years. In spite of Brahms, it has as good a claim as any to be considered the greatest since Beethoven—at least for the nineteenth century.

There are many music examples, a number of beautiful plates, three appendices and two indices. The book is well printed and produced. One might say, however, that in spite of the author's careful explanation, the use of Deutsch numbers and the traditional and wildly inaccurate *opus* numbers all mixed up and arbitrarily selected is confusing and odd. There is little else to say. Mr. Brown has written one of the best books on a musical subject to be published in England in recent years, and it is a triumph that it should, in fact, be by an Englishman. In it one of the most radiant figures in all music is seen in his true stature; and here Mr. Brown's fine musicianship and practicality come into play. There is a most illuminating account of Schubert's actual technique, and mastery of his medium. Sage words are written on his counterpoint, and, as Tovey hinted in the past, so our present author has no difficulty in proving that Schubert was capable of as good a polyphonic web as anyone. Similarly, in his mature works Schubert attained to a balanced form perfectly satisfactory for himself, and we have once again, in considering this as all other aspects of his art, the paradox that there are no mature Schubert works; they are all youthful. The first hint of Schubert's maturity occurs in those works he wrote in his last year.

Two other books on Schubert have appeared in recent years; that by Arthur Hutchings in the "Master Musicians" series and the one by Alfred Einstein. Hutchings' book was good for what it was, and most entertaining, if marred a little by that jocular abuse of the colloquial that is recognizable as "early Hutchings". Einstein wrote a bigger and more comprehensive tome (a rather larger book than the one under review) but I personally felt that the style was rather discursive not to say a little purple in places, as in some typical German mystagoging about death towards the close; if its style had been tightened, it might have come out at about the same length as the present volume. It is the sanity and precision of touch in the latter that makes for the feeling one has of comprehensiveness in a remarkably concise account; and also for the trust one unhesitatingly places in its author's judgment. That trust is further enhanced by his obvious mastery of his medium, detailed scholarship, discriminating sense of what is masterly in Schubert and what is simply immature, and perhaps above all, for his honesty in laying aside that cold analysis of which he is a master, to recognize in Schubert that Thing before which we can only bow the head.

P. J. P.

Alban Berg, Versuch einer Würdigung. H. F. Redlich. Pp. 393. (Universal Edition, Wien.) 1957.

Alban Berg, The Man and His Music. By H. F. Redlich. Pp. 315. (Calder.) 1957. 30s.

Since Dr. Willi Reich's fundamental book (*Alban Berg*, Reichner, Wien, 1937) went out of print years ago, there has been a crying need for the kind of work Dr. Redlich has here produced. Reich's book was written immediately after Berg's death in December of 1935

and contained contributions by T. W. Adorno and Ernst Kfenek, as well as material from the pen of Berg himself.

To reprint this 1937 edition without emendations in the light of knowledge subsequently gained and of the added perspective provided by the intervening years would have made little sense, and a new edition, apparently planned for some time, has not been forthcoming. It cannot be said that such a new edition is rendered superfluous by the present work, for many books might well be dedicated to Berg and his music. But the need has at least been reduced. At last there is again available a major book on Berg, to which both the student and the scholar can refer for facts, source material and, needless to say, opinions.

It is quite impossible to imagine a book on Berg (or any other composer, for that matter) that does not reflect the personal opinions—even biases—of the author. In the first place, an author writing about a composer will be (it is devoutly to be hoped) attracted to the music of that composer and will express himself correspondingly. In some cases such enthusiasm may get the upper hand and result in a paean of praise rather than a critical estimate.

This, fortunately, is not the case with Redlich's book. The author is clearly a Berg enthusiast, but he is also a thorough scholar, whose views are anything but narrow and are tempered with knowledge. The nearest thing to "local patriotism" in favour of Berg is to be found in his insistence that Berg was in some respects "ahead of" Schönberg in his use of tone-rows (not necessarily twelve-tone rows). To this end, Redlich cites instances of the use of rows in Berg's early works (*e.g.* in the string Quartet, *opus* 3, and in the Altenberg *Lieder*, *opus* 4, 1910 and 1912 respectively).

On the other hand, Redlich gives Schönberg full credit, not only as a creative power but as innovator, teacher, leader and inspiration of the "Second Viennese School" and, in specific connection with Berg, as revered master and mentor. He also reprints in its entirety Berg's humble letter of 8th September, 1914, which reveals the extent of Berg's devotion to Schönberg. Part of it reads: "I have really done my best to follow all your suggestions and advice; in this, the unforgettable, revolutionary experiences of the rehearsals in Amsterdam and the intensive study of your orchestral pieces were of incalculable value and served to sharpen even more my self-criticism".

Redlich insists quite rightly on Berg's spiritual and stylistic independence of Schönberg, despite the close master-pupil relationship. He makes the basic point that Berg was essentially a dramatic composer, even in those works which were not composed for the stage, while Schönberg's was a more lyrical kind of expression. An in that part of the book devoted to the analysis of Berg's works, he points out the differences, as well as the relationships, in the music of the two men (*e.g.* the comparison of Berg's string Quartet, *opus* 3, with Schönberg's string Quartet, *opus* 10).

Redlich's book is divided into four main sections: introduction, analysis of Berg's music, biography and appendix. The short introduction is full of thought-provoking material, with which one may not always agree. It begins with a characterization of each member of the triumvirate that constituted the "Second Viennese School" (Schönberg, Webern and Berg), stressing the differences among these closely-associated men. There follows a section devoted to tracing the decline and eventual fall of tonality from Mozart to Schönberg—one of those pastimes in which dodecaphonic apologists love to engage. The implication is that if Mozart had lived 150 years he would have written twelve-tone music, just as Liszt and Wagner almost did. We have never been entirely convinced that this approach is either necessary or very useful. By insisting that the listener's ear supplies a series of chords which the composer allegedly left out in "elliptic modulations", one ignores the possibility that Mozart (or whatever composer is being analysed) may have juxtaposed distantly-related tonalities for the express purpose of "surprising" the ear—a procedure, incidentally, which is not available in this form to twelve-tone composers. A concluding section on the basic elements of Berg's music, listing ten characteristics of his style, is followed by another dealing with Berg's relationship to serial technique. Here

again the author goes to considerable trouble to "discover" serial practices in the works of Beethoven, Liszt, *et al.*

The major portion of the book is devoted to the analysis of Berg's music. The works are considered more or less chronologically and in considerable detail; the analyses are lucid and penetrating. The circumstances under which the works were composed and their relationship to other compositions by Berg or other composers are noted, and valuable commentaries are provided in the form of Berg's own writings and quotations from letters written by or to Berg.

Naturally enough, the analyses of *Wozzeck* and *Lulu* are the most extensive. For the latter we can be especially grateful, for a full treatment of this unfinished work is long overdue. The librettos of both operas are considered at some length. In regard to Wedekind's two plays that served as the basis for *Lulu*, we are unable to share Redlich's enthusiasm for either the subject matter or the text itself, both of which seem to us to have a number of defects that get in the way of this opera's success. Certainly the libretto of *Lulu* is far inferior to that of *Wozzeck*—a point which doesn't come out in Redlich's book. He calls both works "Opern des sozialen Mitleids" ("operas of social compassion") with a considerable degree of justice. Both are concerned with various *malheurs* that have plagued and continue to plague society. The reason why *Wozzeck* makes its point more fully and convincingly is primarily because it is a better piece from a literary, dramatic and socio-psychological standpoint.

Particularly valuable are the analyses of the early Altenberg-Lieder, *opus 4*, which contain the germs of many things to come in Berg's music, and the two Storm Lieder, the first of which dates from 1900, the second from 1925 and is Berg's first composition to employ twelve-tone technique as a systematic basis. Redlich treats the second Storm Lied not only as a work in itself but as a sort of preparation for the Lyric Suite, which followed it directly. The ensuing analysis of the Lyric Suite, in which Redlich stresses Berg's direct dependency from Mahler, is among the finest and most revealing of the book. Here again the author underlines the dramatic quality of the piece, calling it a "latent opera", and pointing out its typological similarity to Mahler's *Song of the Earth*.

The part of the book devoted to Berg's life is short (only 22 pp.) and essentially factual. As Redlich quite rightly remarks, the time is not yet ripe for a complete biographical treatment.

The last part of the book is a copious appendix, which is rich in source material. It contains Berg's own lecture on *Wozzeck*, which he gave first in Oldenburg in 1929 and subsequently in various German cities and which reveals (as do the letters and other writings of Berg) the analytical acumen of the composer's mind. It also contains Schönberg's short but penetrating essay on Berg, written in 1949 and published now for the first time.

There follows an extensive bibliography, listing Berg's works in detail and noting the time and place of composition, publication, first performance, etc. and concluding with a bibliography of books and articles about Berg and his music. Mention should be made of the copious and highly valuable footnotes, which are placed at the end of the book. It goes without saying that a book on this high scholarly level contains an excellent index.

Bound in on the last pages of the German edition is a facsimile reproduction of Berg's "Variations for Piano on an Original Theme"—a student work, written in 1908 and not hitherto published. This work is interesting in itself, especially in some of the less "academic" variations, but primarily because it demonstrates most clearly the close spiritual and technical connection between Brahms and Berg.

Not much need be said of the English edition, which is inferior in every way to the German. In effect it is a "cut" version of the German—a fact that cannot be deplored enough. We must be grateful, perhaps, that even a truncated version of this fine book exists in English, but why it should be so reduced is not readily comprehensible.

The publisher's statement on the dust jacket that the English edition "has been specially written for the English reader" must be taken with a grain of salt. Much of it is a translation—and a poor one at times—of the German. Such sentences as "His long

life divided clearly into two sections, each of two distinct periods, separated by a longer interlude of apparent fallowness" not only read poorly but grate against the sensitive ear. They could be cited on almost every page and make the going a bit rough for readers who are not able to reconstruct for themselves the German prototype.

The format of the English edition is considerably smaller, with the result that the examples, reduced from the German edition, are also smaller and correspondingly less legible. There are also fewer examples in the English edition (185 as against 349).

Both editions contain some excellent photographic material.

E. H.

Famous Mozart Operas: an analytical guide for the opera-goer and armchair listener. By Spike Hughes. Pp. 253. (Robert Hale.) 1957. 35s.

Mr. Hughes is well-known as a writer, broadcaster and composer; his latest book, despite its high price—the new *Kobbé* can after all be had for 50s.—should prove of great value not only to the many thousands who enjoy their Mozart operas at home through the medium of the gramophone but also to the theatre-goer, for his analyses are admirably detailed and infused with a warm humanity, which makes study not a labour but a joy. The five operas discussed are: *Die Entführung*, *Figaro*, *Don Giovanni*, *Così fan Tutte* and *The Magic Flute*, and the chapters are so arranged that the reader can refer easily from text to side-number of recording. Two appendices give the casts of the available LP recordings and an index of "Contexts"—the latter especially useful, enabling the reader quickly to refer the "title" of an aria to its dramatic situation in the opera. Another novel feature is the index of Mozart's orchestration, which, the author rightly says, most of us take for granted, and throughout the book our attention is drawn to Mozart's sparing use of the orchestra and meticulous care in his choice of sonorities. In Donna Anna's aria, "*Or sai chi l'onore*", for instance, Mozart uses his full orchestra of strings, horns, oboes and bassoons for fewer than 14 bars out of 71; "not all the bassethorns and heckelphones, E flat clarinets and contrabass tubas in the score of *Elektra* can ever enable Strauss' heroine to hold a candle to Donna Anna for sheer overpowering vindictiveness" is Mr. Hughes' pointed comment. Countless other instances of Mozart's subtlety of orchestration are cited, including his use of woodwind instruments in *Così fan Tutte* as a "barometer of emotion and guide to character". The listener is also recommended to pay more attention to Da Ponte's recitative in *Don Giovanni*, which is "witty, to the point and not just a mechanical means of getting on with the plot".

Each chapter begins with a short introductory note on the origins of the opera concerned and a summary of its salient characteristics, for further details of which the reader is referred to Professor Dent's *Mozart's Operas: A Critical Study*—a tribute from one scholar to another, for despite his friendly, warm-hearted style of writing, Mr. Hughes is a meticulous scholar, though one who will have nothing of the kind of scholarship which creates its own problems for the sake of having a problem to solve. In discussing the significance of the tragic and comic elements in *Don Giovanni* he rightly condemns the "desperate Teutonic seriousness which over the past fifteen decades has done untold harm to the enjoyment of the arts and of music in particular", and bids the listener take Mozart's title at its face value—"Il dissoluto punito, ossia il Don Giovanni. Dramma giocoso". The layer of dark nineteenth-century varnish, which so often obscures our view of the art of earlier centuries also comes in for censure: "Romanticism after all is more often in the eye of the beholder than in the mind of the creator of a work of art".

Mr. Hughes' approach to his subject is refreshing and stimulating, and at times highly amusing, as, for example his chain of reasoning as to whether Donna Anna was in fact seduced by Don Giovanni before she realized he was not Don Ottavio (pp. 97-8).

"If he (Don Giovanni) had failed to seduce her he would still—since she was clearly a desirable woman—be pursuing her. But since he *has* seduced her he is completely indifferent to her—just as (and for the same reason) he is indifferent to Donna Elvira. He is interested only in Zerlina because, so far, she has eluded him. In short, Don Giovanni enjoys the chase and the kill but prefers not to be worried by what happens to the carcase".

The text is clearly printed, accurate and liberally sprinkled with music examples.

R. T.

Orchestral Accents. By Richard Korn. Pp. 276. (Farrar, Straus and Cudahy, New York.) 1956. 30s.

Die Zweistimmigen Inventionen von Johann Sebastian Bach. Von Johann Nepomuk David. Pp. 37. (Vandenhoek & Ruprecht, Göttingen.) 1957. DM. 4.80.

Igor Stravinskys Sakraler Gesang. Von Heinrich Lindlar. Pp. 93. (Gustav Bosse Verlag, Regensburg.) (Forschungsbeiträge zur Musikwissenschaft, Bd. VI.) 1957.

Woodwind Instruments and their History. By Anthony Baines. Pp. 382. (Faber & Faber.) 1957. 42s.

Mozart and Masonry. By Paul Nettl. Pp. 150. (Philosophical Library, New York.) 4 Dollars, 75 cents.

Twang with our Music. By Basil Maine. Pp. xv + 156. (London: The Epworth Press.) 15s.

Das Erbe des ostdeutschen Volksgesanges. Von Walter Salmen. (Marburger Ostforschungen, Vol. 6). Pp. xv + 127. (Holzner Verlag Würzburg.) 1956.

A book on orchestral accents might be a welcome addition to the small number of informative studies on a little explored problem of instrumental performing practice. But only if it tried to list and to interpret agogic and accentual symbols as they occur in composers' autographs and in first editions. Unfortunately Mr. Korn's exploratory zeal did not go that far. This becomes woefully manifest from his initial blunder on page 11. There he blandly asserts that "written accents first appear in the orchestral music during the eighteenth century, in the composers younger than Bach and Handel. Those two masters left their scores so sparsely marked that their music furnishes no material for consideration in this survey". As far as Handel is concerned, Korn's statement is wrong on all counts. Handel, in fact, used the stroke-like accent in the string parts of his operas and oratorios, and especially frequently in his chief collections of orchestral music. This can be easily verified from a study of the autographs of all these works, accessible as part of the "King's Library" in the British Museum. On the other hand, the meaning of the accentual symbols (wedge: V; stroke: |; and dot ·) in Mozart's autographs is liable to varied interpretation, as can be seen from the recent publication, *Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart* (ed. Hans Albrecht, Bärenreiter, Cassel, 1957), which embodies no less than five different solutions of a contest set by the publishers in order to clarify the issue for the benefit of the new complete Mozart edition. Mr. Korn's remarks on the use of ">", "sf", and "rinf" in the first prints of the works of the Mannheim symphonists and their contemporaries are welcome, but they are bound to be inconclusive as they are not based on a study of the relevant autographs. Only a mere fraction of the book is devoted to the historical problems of orchestral accentuation. Four-fifths of it deal with a selection of orchestral passages from Beethoven to Copland, in which those 38 types of accents occur which Mr. Korn has tabulated on pages 6-7 for purposes of immediate classification. In discussing, for instance, an accented passage at the end of Stravinsky's *Petrushka* (pocket score, cue 125), Mr. Korn explains that the accents on the "sixteens" in the muted trumpet belong to type 15 while the accent of the "quarter" played on the trombones is type 14. From the table of accents we gather that both types 14 and 15 belong to accents "At starting point of tone and thereafter". Type 14 itself is "acute, color, lengthening", type 15, however is "acute, color, shortening". Will these breathtaking revelations help budding conductors to conduct the passage under discussion properly? I wonder. Mr. Korn's book is well got up and his music examples are as well chosen and reproduced as his general comment on them is conventional, not to say, humdrum.

J. N. David's painstaking analysis of Bach's *Two-Part Inventions* should be welcome to all musicians believing in structural analysis. The very process of motivic creation

and combination is investigated with the help of ingenious diagrams and analytically prepared reproductions of each "Inventio", printed on unfolding double pages. This is excellent stuff for the student and will go a long way to teach a younger generation the home-truth that constructional principles guided the old composers just as much as their modern "serialistic" offsprings. It seems odd to notice that a treatise of such erudition and love of detail—when quoting the first bar of *Invention I* on p. 6 thus:



ignores Bach's own autograph (reproduced in facsimile by C. F. Peters, Leipzig, 1950) which reads:



Surely, a word about this curious variant (which meanders through the whole first piece) would not have been amiss here.

Lindlar's booklet is an arresting attempt to evaluate Stravinsky as a religious composer and to focus attention on the unbroken line of creative thought reaching from the early religious Cantata *Zwesdoliki* (1911) to the *Canticum Sacrum* of 1955. It certainly succeeds in proving Stravinsky's life-long preoccupation with the problem of how to integrate elements of russo-byzantine chant into a chiefly Romanized world of organized sound. The author also emphasizes Stravinsky's growing partiality for the spiritual concepts of Roman Catholicism (*cf.* p. 47, footnote 69). Lindlar's book is packed with information, but suffers from a somewhat affected German style, indulging occasionally in ugly neologisms. It is carelessly edited and abounds in silly misprints, specially when quoting from English sources. Also, the numbers of the music examples (referred to in the text) are actually missing. Surely, a volume belonging to a series of specialist treatises could and should have been more carefully checked before publication.

Anthony Baines' book on woodwind instruments is a masterly treatise by an expert, written for experts and professional musicians, but also accessible to the serious-minded musical amateur. It contains a full history of all woodwind instruments, alive and extinct, explaining their changing technique, their build and their ancestry, as well as their place on the orchestral palette through the centuries, with a wealth of diagrams, illustrations, woodcuts and music examples. As a reference book it seems invaluable. It is beautifully produced, containing an excellent international bibliography, a welcome glossary of terms and a fool-proof index.

Paul Nettl's account of Mozart's masonic activities and associations contains many interesting details. However, it does not reveal any startlingly new view-points. The chapters on the masonic background of *The Magic Flute* are welcome as are the accounts of Haydn's and father Leopold's initiations into Masonic lodges in the Vienna of the 1780s. It is a pity that Nettl has apparently been unable to write the book in his own brand of English. It is offered here in a very poor translation. Occasionally the author's real meaning can only be guessed at. The little book should be speedily published in its original German draft. In any case, references to lines of the libretto of a German Singspiel such as *Die Zauberflöte* should always be given in the original language. Incidentally, Nettl pooh-poohs the idea, cherished by the late Professor Dent, that Giesecke was the real author of *The Magic Flute* libretto. His arguments against this theory would warrant a longer discussion than is possible here.

Basil Maine's disarming modesty in offering this bunch of journalistic reprints "as a set of variations to mark the completion of thirty years' practice in the *uncertain science of music criticism*" (the italics are the reviewer's) makes critical acerbity seem out of place. May I therefore only remark—in the gentlest of keys—that I do not consider music criticism a science at all. It might be an art, if practised by a master of its craft. Only musical analysis with professional methods (*horribile dictu*) might be called a science in my submission. Basil Maine's pleasantly written musings are neither. And I fail to see why they should be singled out for preservation after they had done their day's work. The author is a man of wide sympathies, embracing even foreigners like Schönberg and Janáček. His book also shows much understanding of the music of the English past. It also contains a spate of short letters from Elgar, and a few from Shaw on the subject of Elgar which are psychologically interesting. But it does not all add up to much. Compton Mackenzie in a charming introductory send-off thinks that "Basil Maine enjoys the advantages of the professional critic with those of an amateur". I personally beg to differ. I believe that this selection proves that an amiable amateur could (until recently in this country) exercise the functions of a professional critic without being found out. But can he any longer?

Walter Salmen, one of the most distinguished among younger German scholars, has chosen a melancholy task: to trace and to evaluate German *Volkslieder* in the lost provinces of the East. His investigations into the musical life of the German colonists who migrated to the lands east of the Elbe are valuable, culminating as they do in a vivid assessment of the East Prussian Johann Gottfried Herder, the creator of the very idea of *Volkslied*. Salmen has extended his survey even to the forlorn linguistic islands of the German tongue, surviving in a flood of slavonic humanity, and he also devotes a brief but penetrating and sympathetic chapter to the Eastern Jews and their musical folklore based on Yiddish. The book offers a stirring picture of German cultural and musical penetration in the East, now extinguished through Hitler's irretrievable folly. The author also quotes many beautiful melodies and their variants, demonstrating the cross-fertilization of German *Volkslied* by slavonic and magyar influences.

H. F. R.

Music from the American Continent

BY

H. F. REDLICH

PREAMBLE

ALTHOUGH plenty of idiosyncratic differences between the styles of Spanish-American composers and their colleagues from the northern hemisphere of the American Continent are gradually becoming noticeable, it is still too early to expect the emergence of anything like an "American school of composers". America (in the widest possible sense of the geographic term) may have ceased by now to be the "poor relation" in the history of modern music but it is still very much "in the melting pot" as far as its musical nationhood is concerned. At the present juncture it seems equally capable of producing individual composers of remarkable originality, such as Copland, Chávez and Barber, as of assimilating indiscriminately any old fraud from Europe and trying to sell the discarded stylistic fashions of yesterday. The result is a bewildering welter of crosscurrents of style and an amusing diversity of modes of expression and of professed artistic aims.

MASTERS

Aaron Copland. Short Symphony (no. 2). 1955. (Boosey & Hawkes.) Pocket score. 10s.
 Statements. (Boosey & Hawkes.) Pocket score. 6s.
 Four Dance Episodes from *Rodeo*. (Boosey & Hawkes.) Pocket score. 12s.
 Carlos Chávez. *Sinfonia* no. 3. 1955. (Hawkes & Son Ltd.) Full score. 25s.
 David Diamond. Music for Shakespeare's *Romeo and Juliet*. (Boosey & Hawkes.)
 Pocket score. 10s.
 Samuel Barber. Collected songs (for high voice). 1955. (G. Schirmer Inc., New York.)
 \$4.00.
 Hermit Songs. 1954. (G. Schirmer Inc., New York.) \$2.50.
 Prayers of Kierkegaard, op. 30. For mixed chorus, soprano solo and orchestra. 1954.
 (G. Schirmer Inc., New York.) Vocal score. \$1.50.

Topping the list of the "genius-class" is Aaron Copland, an internationally acknowledged master who found his personal idiom in the works of his early maturity. Some of these, appearing rather belatedly now in Hawkes' handy pocket scores, prove that Copland's unmistakable fingerprint of style—the growth of thematic matter from simple intervals, transposed into higher and lower octaves—was firmly established by 1933. Here is a quotation from his attractive Short Symphony, composed in that year and dedicated to Carlos Chávez whose bluntness of musical speech it shares:



The transformation to triple rhythm in bar 3 may owe something to Stravinsky but the lanky interval skips and the play with a generally increased tonal *ambitus* through octave-transposition surely belong to Copland and to nobody else. Both thematic joints—a as well as its consequent b—are based on a single narrow interval pattern which is treated almost like a preconceived series of notes:



All three movements are based on short motives of 4–6 bars each which lend themselves easily to *ostinato* treatment. The entire slow middle movement is evolved from the "Malagueña" motif of a descending fourth, while the last movement subjects one of Copland's favourite elongated skips to a bewildering variety of rhythmical metamorphoses:



The range of expression in works of this aphoristic bent is as restricted as their interval scheme. Nevertheless, Copland achieves a prodigious variety of moods within the circumscribed limits of this style in his diverting "Statements" (composed in 1934) which contrive to be militant, cryptic, dogmatic and "jingo" in turn. Movement 5 (to which the latter epithet refers) belongs with its "perky" three-note trumpet motif to those deliberately "unbuttoned" works (like *El Salón México*) with which Copland first made his

reputation. One of the most successful works of this kind is his Ballet, *Rodeo*, composed for the Ballet Russe de Monte Carlo and first produced at the "Met" in 1942. Four Dance Episodes from that Ballet have been selected to form a kind of suite, written in Copland's "jazzy" idiom, but containing a lyrical interpolation of wayward charm in its "Corral Nocturne". The music of all these works is deliberately neo-primitive, using bits of jazz and folk tunes, and creating out of these stylistic impurities an ironical, sharp-edged, rhythmically effervescent style of its own whose ancestral connections with Mahler become more apparent in the more ambitiously planned works of Copland's later years. This is uninhibited, high-spirited music, equidistant from romantic sentiment and constructive cerebralism.

Carlos Chávez, Mexico's leading composer of today (born 1899 in Mexico City) is almost exactly Copland's age and they share a predilection for big interval skips as well as for the integration of folk tunes or "folky" melodic material. Chávez' music erupts from deeper seated *strata* of the subconscious even than the music of Copland, the son of East European immigrants. The enigma of the archaic Aztec culture, the brooding sultriness of Mexico's vast empty spaces and also the volcanic temperament of its sons, resulting from seemingly incompatible racial mixtures, is reflected in his *Sinfonia* no. 3, commissioned by Clare Booth Luce and awarded the Caro de Bossi prize in Caracas, 1954. Chávez' music creates Mexican atmosphere by using the traditional post-Romantic orchestra in a thoroughly untraditional manner. The high pitched shrillness of the E flat clarinet coupled with the opaque growl of the bass clarinet act as extreme boundaries of a sonority range in which percussion and brass erupt lava-like. Introduction and finale are based on common thematic subsoil. The almost inarticulate aloofness of the last movement with its mysterious signal in the cor anglais conjures up (to my mind at least) the primeval forests of Brazil or of the Sierra Nevada. Here are its first bars, strangely reminiscent of the introduction to the third act of Puccini's *Fanciulla del West*:



There is also a grotesque scherzo in which a tango rhythm underpins a number of mock-fugal entries and there is also a middle movement of *allegro* character, written in a primitive recapitulatory form in which a folklike motif in parallel thirds is subjected to variational rhythmic camouflage:



A breath of almost virginal freshness exudes from this Symphony, the terrifying "barbaric" outburst and climaxes of which somehow remind me of Sibelius' *Tapiola*.

After the ruggedness of Chávez and the jauntiness of early Copland the music of David Diamond (born 1915 in Rochester, U.S., and—like Copland, Piston, Roy Harris and many other Americans—a former pupil of Nadia Boulanger) seems to exhale a kind of

old-world charm. His incidental music to *Romeo and Juliet* is as eloquently romantic, as convincingly tonal and as technically well-behaved as is humanly possible. Yet, I must confess that neither the "Balcony scene" nor the "Death of Romeo and Juliet"—as conceived by Mr. Diamond—can dim the memory of Berlioz' hybrid masterpiece which seems positively adventurous by comparison.

Samuel Barber—although ten years younger than Copland and Chávez—has risen more swiftly than either of them to national eminence and international significance. Despite the fact that he has written a much-discussed and often revised Symphony (cf. MR, XVI/2, p. 164), a truly remarkable piano Sonata (cf. MR, XI/4, p. 329) and some shorter orchestral pieces, occasionally played in this country, he seems by vocation a true lyricist. It was therefore an excellent idea of Schirmer's to issue a complete collection of his songs in one volume, incorporating also his most recent cycle, "Hermit songs", op. 29, based on poems translated from anonymous Irish texts of the eighth to thirteenth centuries. The "Hermit songs" reflect various rarified moods of religious introspection; they are self-torturing and serene in turn, expressing their emotional light and shade through a beautifully disciplined—though admittedly romantic—idiom. There are influences of the French impressionists and of the Hindemith of the early *Marienleben* at work. There is also something of Pfitzner's romantic asceticism and of Britten's lean melodic contours and spare diatonicism noticeable in Barber's musical style. The refinement of op. 29 is only reached by stages. The bad old drawing room-ballad of Victorian days lingers on in op. 13, no. 3 ("Sure on this shining night"). But in "Nuvoletta" (from *Finnegan's Wake*) something of Joyce's Irish whimsy is caught in the light-footed 3/8 metre of the music—with its neatly punning quotation from *Tristan* underlining Joyce's meaningful nonsense-rhyme "as were she born to bride with Tristis, Tristior, Tristissimus . . .". The collection's second song-cycle, *Mélodies passagères*, op. 27 (1952), is significantly dedicated to Poulenec and Bernac who probably inspired its attitude of exquisite pastiche. It is, of course, quite anachronistic, recreating charmingly the stylistic conditions of the young Ravel around 1905 and perhaps even of the Debussy of "Les cloches à travers les feuilles" (cf. Barber's no. 4, "Le Clocher chante" with its pretty tinkle of bells in the piano's descant and with a pedal effect borrowed from Ravel). The intrinsic barrenness of Barber's Frenchified lyricism shows up the dangers besetting the traditional artist, intent on vicariously re-living the spent artistic ideals of the past. He is much more himself in his probably latest work, the cantata, *Prayers of Kierkegaard*, op. 30 (1954), which was performed in 1956 in London. This is a very serious-minded, hymn-like composition, deeply religious but deliberately eschewing the ties of dogma and liturgy. The composer uses extracts from the religious, speculative and self-analytical writings of the Danish philosopher as a basis for an almost ritualist work, spiritually akin to Delius' Nietzsche-inspired *Mass of Life* and Kaminski's "*Introitus und Hymnus*". It shares with both works a certain teutonic ponderousness of style, amply circumscribed by the "grave and remote" unaccompanied solo of the tenors and basses with which the Cantata begins, "plastic, in plain-song style". The music sounds more often than not as if written by a German sometime between 1910 and 1925; but occasionally it reaches a high level of formal integration as in the beautiful passage at cue 13, where the xylophone re-echoes in diminution the nostalgic eloquence of the tenor solo:

Ex. 6 (xylophone)

(Tenor Solo) col. Vcello

But when long - ing lays hold of us, etc.

Unfortunately the Cantata is too loosely built to hold firmly together. Also the split into two semi-choruses (after cue 16) seems to lack structural justification, for its antiphonal process does not lead to a truly polyphonic expansion, but only into a somewhat anachronistic Lutheran Chorale (at cue 29). Nevertheless, the work might make an attractive change in the rather hackneyed programmes of the Three Choirs Festival and it is certainly much less stuffy than some of the home-grown novelties introduced on such occasions.

IMMIGRANTS AND IMITATORS

Yury Arbatsky. *Sursum Corda*. 1954. (Chicago.)
The 92nd Psalm. 1954. (Chicago.)

Jan Meyerowitz. The Glory around His Head. Cantata of the Resurrection (Text by Langston Hughes). For chorus, soli and orchestra. 1953. (Broude Brothers, New York.) Vocal score.

New Plymouth Cantata (Text by Dorothy Gardner). For chorus, soli and orchestra. 1953. (Broude Brothers, New York.) Vocal score.

Norman Lockwood. The Closing Doxology (Psalm CL) for mixed chorus and band. 1952. (Broude Brothers, New York.) Vocal score.

Ellis B. Kohs. Three Chorale Variations on Hebrew Hymns for organ. 1953. (Mercury Music Corporation, New York.) \$1.50.

Howard Boatwright. Trio for two violins and viola. 1955. (The Valley Music Press, Northampton, Mass., U.S.). Score and parts.

Eugene Weigel. Sonata for strings. 1953. (The Valley Music Press, Northampton, Mass.) Full score.

Lionel Nowak. Diptych for two violins and cello (or viola). 1955. (The Valley Music Press, Northampton, Mass.) Score and parts.

Ross Lee Finney. Nostalgic Waltzes for the piano. 1953. (Mercury Music Corporation, New York.) \$1.50.

Edoardo di Biase. Suite for unaccompanied violin. 1953. (Mercury Music Corporation, New York.) \$1.00.

Among newcomers bestraddling the contemporary musical scene in the United States none cuts a more curious figure than Moscow-born and Leipzig-trained Dr. Yury Arbatsky, 46-year-old fellow of the Newberry Library, Chicago. His case merits closer scrutiny, not because of the quality of his publications but for his remarkable ability to enlist assistance from real scholars and artists in an all but worthless cause. According to Olena Kuszmir's article in Blume's encyclopedia, *Die Musik in Geschichte und Gegenwart*, Arbatsky studied the piano with Rachmaninov and Lopatnikov in Berlin and Dresden after his family had left Russia in 1919. Later on he became a pupil of Hermann Grabner in Leipzig. Later still he was appointed conductor in Yugoslavia, while indulging in folklore research inspired by the Russian musicologist Kastalski. In 1942 Arbatsky was appointed to the Slavonic Institute in Prague which at that particular time was directed by the notorious Nazi, Gustav Becking, who was killed during the liberation of Prague in 1945. A year before that Arbatsky graduated at Prague University with a thesis, "Das mazedonische Tupanspiel", written under Becking's supervision who also encouraged him to prepare his collections of folksongs from the Balkans for publication. In 1948/49 (i.e. when Vol. I of Blume's Encyclopedia went to press) Arbatsky was still a stateless and politically persecuted person whose writings remained unpublished for exactly these reasons. However, by 1954 he had not only received support from distinguished Americans, resulting in the above-mentioned appointment to Newberry Library but had also found two sympathizers—the painter Zlatoff-Mirsky and the musicologist Walter G. Nau—willing to act as sponsors for his compositions and to fill several introductory pages with nauseatingly fulsome praise of his work and personality. What about Arbatsky's music ushered into the world with such an amount of *Vorschusslorbeeren*? *Sursum Corda*, a

collection of seven short chorale preludes for organ or harpsichord (based on old chorale melodies) is puerile rubbish which any self-respecting second-year music student would blush to offer for publication. According to Arbatsky's apologist Nau, this music (which does little credit to Dr. Grabner's tuition) "has no commercial value". I quite agree, but this statement should not be limited to the sphere of commerce alone. It is, in fact, totally valueless music and its clumsy mistakes in part-writing will come as a shock to Knudage Ruisager to whom in all temerity *Sursum Corda* has been dedicated. The back page of this publication advertises Arbatsky's thesis of 1944 under the English title "Beating the Tupan in the Central Balkans". His 92nd Psalm is a kind of musical paraphrase of religious chants, collected from certain Balkan tribes with which Dr. Zlatoff-Mirsky seems even more familiar than the composer himself and to whom several amusing pen-and-ink drawings by the editor are dedicated. Choral writing and instrumental accompaniment in this 92nd Psalm are on a level with *Sursum Corda*. This stuff is not worth the paper it is printed on. It is depressing to find that Arbatsky is able to publish it (apparently at his own expense) and that—on the strength of it—he is permanently engaged in anthropological research and enjoys fellowship grants from the Newberry Library and the "Fromm Music Foundation". Is it too presumptuous to express the hope that responsible American reviewers will expose this pocket-size musical Cagliostro and deflate his claims to distinction, so vociferously propagated by his cronies?

Another hardly assimilated immigrant from Europe is the Breslau-born and Italian trained 44-year-old Jan Meyerowitz, who spent the war years in France and arrived in the United States less than ten years ago. He specialises in devotional composition of a deliberately un-denominational and popular brand. His "Cantata of the Resurrection" is a folksy kind of *Auferstehungshistorie* in the cabaret manner of the late Kurt Weill. Thus, the chorus "When Jesus died at Calvary" is sung "*quasi ballata*", i.e. in the style of a ballad in Weill's *Threepenny Opera* with jazzy syncopations and Brecht-like moralising choral refrains. Sentimental interchanges between soloist and chorus ("My Lord not wanted . . .") faintly re-echo obsolete Blues and Swing music and somehow recall Tippett's *Child of our time*. The composer's tendency to exploit in the New World of the 1950s the didactic poster style of the *Lehrstück* created by Brecht, Weill and Hindemith in the late 1920s, becomes even more noticeable in his New Plymouth Cantata the text of which is based on the first American experiences of the pioneers who sailed in the Mayflower. The ardent chorales of the Plymouth brethren are effectively pitted against the mysterious sounds emanating from the vast American continent with its red Indians, one of whom decides to throw in his lot with the newcomers—thus enabling the Cantata to close on a suitable note of patriotic sentiment. Both works are competently composed by a talented musician who, alas, totally lacks Kurt Weill's precious melodic gift and therefore fails to galvanize Weill's stylistic principles into life.

The fastidious part-writing and general cleanliness of texture which distinguish Meyerowitz' scores even in their uninspired passages are woefully absent from Norman Lockwood's setting of Psalm CL. The composer, American-born, 51 years old and one of Nadia Boulanger's ex-pupils, has had a distinguished career at prominent universities in his own country. Although the work under review has been published in the series "Masterworks of the Choral Art by composers of 19th and 20th centuries" I hesitate to subscribe to the publisher's somewhat premature verdict. This is by far the most undignified and vulgar setting of the jubilant close to the Book of Psalms. Blaring combinations of brass instruments, saxophones and tubas vie with one another in an attempt to produce the sounds of a beer-garden rather than of a concert of angels. That the line "Praise him with the crashing cymbals" becomes the occasion for a display of musical *bruitisme*, carried through by percussion-instruments only, was, alas, to be expected.

More acceptable are the Three Chorale Variations on Hebrew Hymns by Ellis B. Kohs. The composer is evidently a sound organist whose careful notes for registration should be taken seriously. The effect of synagogal melodies, reflected in the facets of organ-polyphony *à la* Bach and Buxtehude, is not unpleasing and the pieces may come in useful as "voluntaries" at Jewish services.

The chamber music written at two American colleges (Mount Holyoke, South Hadley, Mass., and Smith, Northampton, Mass.) is well intentioned and technically competent but all too devoid of convincing musical substance. Neither Howard Boatwright's string Trio (despite its pleasant use of folk tunes, collected by Cecil Sharp in the South Appalachians) nor Eugene Weigel's equally folk-inspired Sonata for string orchestra really justify the attempt to make them known outside the educational establishments for which presumably they were written. Lionel Nowak's Diptych is a sadly amateurish effort without much feeling for the peculiarities of the medium of the string trio. All three works are published as facsimile reprints of the autograph scores. This does not make for easy reading, for all three composers write a poor hand.

Ross Lee Finney's Nostalgic Waltzes (published as part of a series, "American Piano Music", edited by John Kirkpatrick) are—not unlike Eric Satie's infinitely greater piano pieces—more diverting in their letterpress than in their actual music. The composer's naive footnote, explaining the meaning of *rubato* (page 1) and his explicit commentary in italics "Like a distant nickelodeon" (p. 8) are much funnier than his actual quite acceptably arranged music which—chattery, intimate, capricious, conversational and boisterous in turn—remains derivative and totally uninspired from cover to cover.

The Suite for unaccompanied violin by Edoardo di Biase is a curious piece of serial writing, without exactly subscribing to orthodox dodecaphonic methods. The last movement introduces the ancient effect of *scordatura* for modern purposes. In that movement the G string is tuned a third down, thus obtaining something near viola range. The whole piece seems to me to be excruciatingly difficult.

NOVELTIES FROM CENTRAL AND SOUTH AMERICA

George Perle. Sonata (piano), op. 27. Instituto Interamericano de Musicología. Editorial Cooperativa Interamericana de Compositores. Montevideo Uruguay. 1952. (Southern Music Publishing Company Inc., New York.)

Edgardo Martín. Seis Preludios (piano). Instituto Interamericano de Musicología. Editorial Cooperativa Interamericana de Compositores. Montevideo Uruguay. 1953. (Southern Music Publishing Company Inc., New York.)

Revista de Estudios Musicales, año I/2, II/4, III/7 (1949-1954). Universidad Nacional de Cuyo, Instituto de Estudios Musicales (director: Dr. Francisco Curt Lange). Mendoza, Argentina.

Francisco Curt Lange. Estudios Brasilienos (Mauricinas). 1951. Universidad Nacional de Cuyo. Mendoza, Argentina.

Archivo de Música Religiosa de la Capitanía Geral das Minas Gerais (Brasil), editor: Francisco Curt Lange. Vol. I. 1951. Mendoza, Argentina.

Floro M. Urgarte. Sonata para violin y piano. 1951. Mendoza, Argentina.

Manuel M. Ponce. 3 Poemas de Lermontow, voz y piano. 1951. Mendoza, Argentina.

John Donald Robb. Hispanic Folk Songs of New Mexico. 1954. (The University of New Mexico Press, Albuquerque.) \$2.00.

George Perle's piano Sonata, op. 27, is a strange and arresting piece of dodecaphonism. I hesitate to pronounce an opinion on this attempt to adjust the strictly recapitulatory form of the first sonata movement to the requirements of serial technique. However, Perle, whose scholarly articles are well known to readers of this journal, deserves to be taken seriously. From the short biography printed on the inside cover I learn that he is at present engaged in writing a manual of twelve-note composition. No doubt, that treatise will include the technical clue to a better understanding of the present composition. In contrast, Edgardo Martín's six Preludes are a simple affair. They contain some interesting elements of Cuban folk music which they present in a rather primitive manner. The pieces are welcome as glimpses into Cuban musical life.

I should like to draw renewed attention to the informative publications of Dr. Francisco

Curt Lange of the University of Cuyo (Mendoza, Argentina. Cf. my review in MR, XVI/3, p. 249 ff.) who is doing important work in cataloguing and listing the products of musical culture in South America. In his "Estudios Brasilienses" he gives *inter alia* a complete list of musical MSS in the National Library of Rio de Janeiro. In the distinguished quarterly review, *Estudios Musicales*, he describes impressively the life and death of Louis Moreau Gottschalk and contributes an investigation into the religious music of Argentina under Spanish rule. Lange has also edited recently three religious compositions by Brazilian composers dating from 1787 and 1789. Also under his editorial care a series of contemporary Hispano-American compositions has been launched, containing—among others—a violin and piano Sonata by Floro M. Urgarte (born in 1884 in Buenos Aires). This work which was awarded a prize in 1928 is a well-mannered, academically romantic affair which only really comes to life in the finale. Much more interesting are the three poems by Lermontow, set to music by the distinguished Mexican composer Manuel M. Ponce (1886–1948). They are composed in a sensitive impressionist style, influenced by Scriabin and Ravel, but displaying a genuine feeling for bold harmonic experiments.

In stark contrast to Dr. Lange's scholarly methods and painstaking editorial reliability is John Donald Robb's edition of Hispanic Folk Songs of New Mexico. Neither the author's methods of research as described in the preface, nor his pseudo-scientific introduction into the problems of Hispanic folksong in general, nor, finally, his truly lamentable admission of his lack of familiarity with the Spanish language inspire much confidence in the musical side of his editorial efforts. To be sure, the collected melodies are beautiful, but the added piano accompaniments are nauseating in their bogus impressionism. Even typographically the original musical folklore is swamped by these totally misleading clusters of frenchified harmonies. It seems a pity that the University of New Mexico has allotted this task of serious research to a young composer evidently temperamentally unfitted for this particular job.

Gramophone Records

The History of Music in Sound. General Editor, Gerald Abraham. Vol. IV ("The Age of Humanism", edited by J. A. Westrup), 1953; Vol. V ("Opera and Church Music", edited by J. A. Westrup, 1954; Vol. VI ("The Growth of Instrumental Music", edited by J. A. Westrup), 1954; Vol. VII ("The Symphonic Outlook", edited by Egon Wellesz), 1957. Analytical notes by Gerald Abraham. Oxford University Press: His Master's Voice. [A selection of ten single and double-sided 12 in. LP records was given to your reviewer.]

These records were originally planned for release on 78 r.p.m. discs. In an age where LP is now comfortably established, one finds it hard to understand HMV's and Oxford's ultra-conservative 78-r.p.m. mentality; for one of the principal weaknesses of this series is the fact that the works were chosen for 78s. Thus, we get as much of a Stamitz Symphony (the first two movements), and as much of Haydn's Symphony no. 31 (the first and last movements), as will fit on one 78 record. No information is given to suggest when the works were actually recorded, but since the booklet to Volume VII is dated 1957, one presumes that the music was recorded in the not too distant past. The transfer to LP is generally successful, though there are one or two bad differences in pitch. The recording is just adequate. I have played several records on the best available equipment, and the remainder on various smaller machines. The recorded sound has a heavy and uninspired quality which does not improve on repeated hearings. Generally speaking, the sound deteriorates as the forces grow: Bach's wonderful Cantata, "*Nun ist das Heil*", is poorly balanced. The oboes are barely audible, and the trumpets, which should cut through the texture like a sword—especially when they first enter with the theme—sound as if they were off-stage: a nice effect in Mahler, but not the sound one wants in Bach.

I find the choice of repertoire in part most gratifying, but in part unsatisfactory. The General Editor, Gerald Abraham, writes as follows: "One of the chief difficulties in the study of musical history is the lack of a sufficient number of specimens of music in accessible forms. . . . The present *History of Music in Sound* has been devised as a more comprehensive attempt to solve this problem than any essayed hitherto. . . ." Again, the whole project seems fantastically out of touch with reality. What did the editors do? Did they look at an HMV catalogue of 1939? Doesn't anyone at HMV or Oxford know that Bach's *St. John Passion* is available in several LP versions? Why does a great chunk of *Entführung* illustrate the *Singspiel*, when *Entführung* is available in numerous commercial recordings? Why choose, for the four examples of Haydn, well-known works which are all recorded? Why the *Seven Words* by Schütz, a Boyce Symphony, an aria from Mozart's *Titus*? The only explanation seems to be the almost incredible one offered above: that those responsible for the planning consulted only pre-war catalogues, in which none of the works mentioned above was available. I do see, naturally, that it is useful to put together two settings of a choral prelude, by Bach and one of his precursors, even though the Bach is well known; but there is no excuse for the bits and pieces of Haydn trios and quartets and (with apologies to Tovey) the "bleeding chunks" of Mozart and Bach.

The earlier music is well selected; that of Vol. VII ("The Symphonic Outlook" is a ghastly title, by the way), on the other hand, is not well chosen nor well annotated. The first piece is an aria from *Iphigénie en Aulide*, and this is all that is said about "French Opera" of the period. But surely such a series simply cannot overlook Grétry and the entire development of opera at Paris after Gluck. *Opera seria* is limited to one aria from Mozart's *Titus*, *opera buffa* to one aria from (of course!) *Il matrimonio segreto*. I suppose it was considered very daring not to choose an aria from *Figaro*. There is no example of an Italian operatic finale of the period, and this is a very serious lack. As to the symphony, we are offered one by Boyce (wonderfully played, with sensitive realization of the *notes inégales* in the "Tempo di Gavotta"), two movements of a Johann Stamitz symphony, two of Haydn's no. 31, and the whole (not just two of the movements, as the jacket indicates) of a symphony by C. P. E. Bach. Now in an age which produced symphonies by the thousand (the LaRue Catalogue contains nearly 10,000), I am afraid that it is misguided patriotism to include, as one of four examples, a symphony by Boyce, who has nothing whatever to do with the development of the classical symphony. His delightful symphonies are really baroque overtures, and by no stretch of even the most patriotic imagination can they be described (as do the notes) by the words, "pre-Mannheim symphony", either in date (they were published after Johann Stamitz was dead) or in character. The Stamitz symphony is not one of his most characteristic, and it would have been better to choose one of the big D major works with trumpets and drums, of which several are readily available. Under Concerto, we begin with the first movement of a cello concerto in G minor by Monn. Again, Monn (like Boyce) is a late-baroque composer, and this Concerto is a poor illustration of the kind of work which the booklet and the records want to show. The notes tell us that "The Austrian composer Matthias Georg Monn (1717-50) was the leading Viennese symphonist contemporary with Stamitz. His Cello Concerto . . . surpasses anything previously written for the instrument (and a good deal of the music written later) in power and technical difficulty". In the first place, Monn was *not* the leading Viennese symphonist of the period: this shocking overstatement goes back to the grand Vienna-Munich scholarly war between Guido Adler and Adolf Sandberger (who brought out the first modern scores of the Mannheim school), in which each side tried to claim their school as the real precursors of Haydn. Against the numerous examples of the Mannheim school, Adler and his cohorts put forward Monn, whose principal claim to fame is that he composed a symphony with a minuet in the year 1740. For many years, scholars have realized the false position of importance to which Monn was posthumously elevated, and it is a pity to see this myth continued (and if anything strengthened) in a publication of this calibre. There is one astonishing modulation in the Concerto, but it should not have been included. As to the description of its quality, I

believe that there are some Suites for cello by one J. S. Bach, Kapellmeister at Leipzig during Monn's reign of power, which contain a good deal of power and technical difficulty.

In between two concerti (the other is by J. C. Bach) is sandwiched in a little titbit called "Dance Music". We read: "Nos. 1, 6 and 7 of 12 Deutsche Tänze (Haydn)". The notes say that "These three 'German dances', forerunners of the waltz, are from a set of twelve composed or compiled for a St. Catherine's Day ball in the Vienna Redoutensaal in 1792 . . ." and inform us that the main section of no. 7 is identical with the trio of Symphony no. 86, while its own trio is that of Symphony no. 83. But the truth is that the twelve "Deutsche" for the Redoutensaal of 1792 are entirely different works: they were discovered by O. E. Deutsch and published for the first time in 1932; they have been recorded complete (Haydn Society: Nixa), and twice in extracts. The first two unidentified works here recorded are in fact Symphony no. 76 in E flat, minuet, transposed into D (= no. 1), and Symphony no. 81, minuet and trio (= no. 6, minuet and trio). The whole set is nothing more than a miserable *potpourri*, made by some eighteenth-century hack (probably the Kapellmeister of a dance orchestra), and would have been justly forgotten except for the activity of Hofrat Professor Dr. Bernard Paumgartner, who foisted them on an innocent German publisher (and, as we see, on *The Oxford History of Music in Sound*). The Dance Music section may be said to contain rather more errors than a project of this kind can afford.

The general introduction, to which I have referred above, also comments on the performances of the series. The interpretations "are . . . supported by a weight of authority, and they give an impression as accurate as at present possible of the actual sound of the music of past ages". I shall not burden the reader with the numerous points on which the interpretations do not, in my opinion, give the desired impression, but shall limit myself to a small selection. In the first movement of a J. C. Bach piano Concerto, recorded in Volume VII, we are given rough performance on a reconstructed fortepiano. When there are wonderful old instruments available, such as that belonging to Mr. Edward Croft-Murray in Richmond, and half-a-dozen players who could perform the work beautifully, one wonders what induced Oxford to engage Robert Collet (the pianist) and "a replica of an early piano". In the performances under Arnold Goldsbrough's supervision, some very curious things happen. In Volume V, the organ *continuo* (played by Goldsbrough) used in an extract from Carissimi's *Jonas* is beneath all criticism, both as to the grim (is it nineteenth or twentieth-century?) instrument and as to the playing, which is in the worst Victorian (or would it be Edwardian?) style. The organ used in the extract from A. Scarlatti's motet, "*Est Dies Trophaei*", on the same side, is equally hideous. The organ realization at the beginning of Bach's Cantata, "*Nun ist das Heil*", conducted by Goldsbrough, is a serious lapse in taste and scholarship. Instead of the obvious *tasto solo*, the organist plays chords at the beginning of each bar (and what chords!).

I do not want to leave the reader with the impression that the whole series is as bad as this: it is not. There are beautiful organs, too, such as the splendid Arp Schnitger instrument of 1687 at Steinkirchen, which is used in Volume VI. I was most intrigued by Geraint Jones' choice of a Zimbelstern (revolving wooden "stars" with little bells or jingles attached) in Bach's "*In Dulci Jubilo*". And Volume IV gives us a delicious sampling of the Marienkirche organ at Lemgo, well played by Susi (the jacket calls her "Suzi") Jeans.

But I fear that one must turn to the DGG *Archivserie* if one wants to have the best available "History of Music in Sound".

Contemporains français de Mozart: Chevalier de St. Georges (Symphony in G, op. XI, no. 1; Sinfonia Concertante in G, op. IX, no. 2); Bertheaume (Sinfonia Concertante in E flat, op. VI, no. 2); M. A. Guénin (Symphony in D minor, op. IV, no. 2). Ensemble Instrumental Jean-Marie Leclair, cond. by Jean-François Paillard. One 12 in. LP (Erato, Paris, LDE 3037).

Apart from the striking and original D minor Symphony by Guénin, this record should never have been made. The Sinfonia Concertante by St. Georges is one of the dullest eighteenth-century works imaginable, and the Bertheaume (for two violins, horn and

orchestra) is equally third-rate. The latter is not made more palatable by the horn player, who uses a frightful trombone-like instrument, nor by the engineers, who have made it sound like the bellowing of an agonized rhinoceros. But what are we to say of the conductor's notes, in which the St. Georges Sinfonia Concertante is described as "parfaitement original. Quelle souplesse mélodique dans l'Andante, quelle grâce dans les tournures propres à Saint-Georges!" and of "le délicieux babillage du premier mouvement . . ."? And in the next paragraph we read of the unique qualities "qui perme[n]t de placer Bertheaume parmi les premiers symphonistes de son temps". The presence of the remarkable Guénin Symphony does not, I am afraid, recompense us for the remaining *trivia*, and this record is yet another of the many warnings that all is not right in the present development of musicology. There is something decidedly morbid in an age that can lavish such words on St. Georges, and which can describe Bertheaume as among one of the first symphonists of his time. How awful to have to remind anyone that Haydn and Mozart ought to be described a little differently from Messrs. St. Georges & Co.! And yet the same luscious adjectives are applied nowadays both to the *Prague* Symphony and to Bertheaume.

H. C. R. L.

Gluck: Orfeo—Complete Opera.

Lisa della Casa (S), Roberta Peters (S), Risé Stevens (M-S), with Orchestra and Chorus of Rome Opera, c. Monteux. RCA RB 16058-60.

Puccini: Tosca—Complete Opera.

Milanov (S), Bianchini (Boy-S), Björling (T), Carlin (T), Warren (Bar.), Corena (B), Catalani (B), Priziosa (B), with Orchestra and Chorus of Rome Opera, c. Leinsdorf. RCA RB 16051-2.

Each of these RCA issues is well recorded. The sound is bright and incisive so that one hears the "bite" of the strings and nowhere is the highest, loudest singing note distorted.

In *Orfeo*, soloists and chorus do well, but Monteux' accompaniments are often unacceptable. In slow movements they are sluggish and there are some unsteady *tempi*. In places the orchestra sounds much too massive; perhaps it was. Risé Stevens is a polished musician and one understands that she has established herself in the U.S. as a distinguished *Orfeo*. Because the timbre of her voice changes sharply between upper-middle and lower-middle registers, it is the wrong kind of voice for this music. Example: in the *recitative* that opens act III: *Ah vieni, etc.*, and *tu bella mia amante* are on either side of middle and come within one musical sentence; they seem to be sung by two different people. The particularly pure and even quality of della Casa's delivery underlines, in the duets, what I have said of Stevens. All the same, she makes very beautiful things of the solos, especially *Che puro ciel* and *Che faro*, though the latter is not helped by Monteux' plodding strings. The long aria *Addio, addio* (act I) is cut out, and for reasons which are difficult to fathom, the *Chaconne* is hacked about.

In *Tosca* the quality of Milanov stands out in comparison with the rest of the cast. I doubt if any better performance of the title role exists on recent records. For the rest, Warren has a beautiful, mellifluous baritone capable of a lovely *cantilena*. It is the kind of voice that, one imagines, brings the house down after every number. But there is not enough character for a really effective Scarpia. Björling makes a good Cavaradossi, happily somewhat on the restrained side both in voice and acting. The orchestra is superb and Leinsdorf gets a tense, combustible and truly dramatic quality into all the ensembles. There is one small cut: Scarpia's interjection and Tosca's response at the end of *Vissi d'arte*, which seem to me to serve an important dramatic purpose, are left out.

Berlioz: La Damnation de Faust, op. 24.

Excerpts for tenor and mezzo-soprano. Jobin and Kolassi with the London Symphony Orchestra, c. Fistoulari. Decca LW 5319.*

* Strongly recommended.

Wagner: Götterdämmerung—Excerpts, "Dawn", "Siegfried's Rhine Journey", and "Funeral Music".

The Vienna Philharmonic Orchestra, c. Knappertsbusch. Decca LW 5320.*

Tchaikovsky: The Sleeping Beauty, op. 66, Excerpts from the ballet.

London Symphony Orchestra, c. Monteux. RCA RB 16063.

The Berlioz excerpts were reviewed (MR, Feb. 1957) as excellent performances, but I complained of their coupling with some poor numbers from *Werther*. Decca have now freed the *Faust* excerpts from Massenet's millstone to provide a splendid brief selection from Berlioz' masterpiece at an acceptable cost. Knappertsbusch gets some heavenly playing out of the Vienna Philharmonic in *Götterdämmerung*. Since it would seem that we cannot have perfect recorded performances of the complete operas from the *Ring*, we have the right to insist on perfection in brief excerpts, especially orchestral ones, and we very nearly have it here. Except for the Waltz, I find *Sleeping Beauty* a great bore. What there is worth listening to comes over wonderfully well on the record.

Stravinsky: The Rite of Spring.

L'Orchestre de la Suisse Romande, c. Ansermet. Decca LXT 5388.*

The Rite of Spring and The Firebird.

South West Orchestra Baden-Baden, c. Horenstein. Vox PL 10,430.*

I have heard ballet fanciers argue by the hour about whose *Sacre* is the best, without ever believing that, above a certain level of orchestral virtuosity and high all-round ability in the conductor, it matters much. Given conductors like Ansermet and Horenstein and high-class symphony orchestras, whilst we will get significantly different Mozart or Brahms, say, from the protagonists, large-scale ballet scores do not, in their nature, show any clearly defined characteristics that make one "better" than the other.

Ansermet takes 15 minutes for part 1 and 18 minutes 30 seconds for part 2 of *The Rite*; Horenstein 15 minutes 28 seconds and 18 minutes 45 seconds. The former gets suitably brutal rhythms and his big climaxes are more massively achieved; the latter gets more warmth and colour and less brutality; perhaps because of a slower beat, nuances are more beautifully controlled. Of the recordings, Decca is the weightier and the sound is well contained. Vox gives a cleaner account of individual instrumental overtones. For the purchaser the deciding factor is that Vox gives a handsome bonus by way of the complete *Firebird* (1919 version); any shortcomings Horenstein may have in competing with Ansermet on the latter's own ground are not enough to offset that.

Frescobaldi: Organ Pieces.

Sandro dalla Libera. Telefunken LGX 66070.*

Bach: Toccata and Fugue in D minor; Passacaglia and Fugue in C minor; and

Prelude and Fugue in A minor; Chorale Prelude "Come Saviour".

Claire Coci.

Vox PL 210.

Mozart: Church Sonatas for several instruments and organ.

Eva Hölderlin and Southwest German Chamber Orchestra, c. Reinhardt.

Vox PL 9980.*

Beginning his life under Este rule in Ferrara, Frescobaldi (1583-1643) lived in exciting times and a rich artistic atmosphere. His organ music, of necessity largely written into church masses, covers an astonishing emotional range. To anyone who has, as I have, heard only occasional pieces, the Telefunken record, covering Frescobaldi's life-span in fourteen works, will come as a revelation. The soloist plays cleanly and stylishly on the quite enchanting Tamburini organ of the Trieste "Pia Casa dei Poveri" institute.

Apart from a too violent use of the swell, especially noticeable in the D minor *Toccata*, Claire Coci renders her Bach recital splendidly. The major works therein are much

* Strongly recommended.

recorded, but none other pleases me any better than these, either for recording or performance.

The Mozart church sonatas comprise K.67-9, 144-5, 212, 224-5, 244-5, 328, 336 for strings and organ, and K.278, K.329 for wind, percussion, strings and organ: these fifteen works had all appeared by his twenty-fifth year. The organ plays a very small part. It supplies the ground bass, here very sparsely filled in. One can guess that in Mozart's time the works sounded somewhat different; at the organ himself he would no doubt expand the bass more fully. Also it is unlikely that the number of strings used in this recording would be employed by Archbishop Colloredo to play with him, and the organ would be heard—which it sometimes is not in these performances. But that is the only criticism of a beautifully produced record.

Schubert: Fantasie in C, op. 15 ("Wanderer") and Prokofiev: Sonatas no. 2, op. 14 and no. 3, op. 28.

Gary Graffman.

RCA RB 16015.*

Schumann: Études Symphoniques.

12 *Études en forme de variations.*

Fantasiestücke, op. 12.

Guimaraes Novaes.

Vox PL 10,170.

Chopin: Nocturnes: G minor and G major, op. 37, nos. 1 and 2; C minor and F sharp minor, op. 48, nos. 1 and 2; F minor and E flat major, op. 55, nos. 1 and 2; B major and E major, op. 62, nos. 1 and 2; E minor, op. 72, no. 1; C sharp minor, op. posth.

Peter Katin.

Decca LXT 5238.

Brahms: Hungarian Dances.

Alfred Brendel and Walter Klein.

Vox PL 9640.

Gary Graffman's playing is true virtuosity; the resultant *brio* is reminiscent of Horowitz as a young man. His "Wanderer" is the best I know and his account of the two Prokofiev sonatas makes, of this generous record, a collector's piece. Incidentally, those two works provide a wonderful account of the rate of development of Prokofiev when young. Only five years separate them; Ravel and Rachmaninov had a none too ghostly hand in op. 14, but in op. 28 Prokofiev stands triumphantly alone—an original.

Vox' Schumann label offers us, on the "Études" side: "(1) *Études Symphoniques*", and "(2) *Études en forme de variations*". What we get is op. 13; the two titles are its alternatives. Schumann wrote a set (five) of further variations—"Anhang zu den Études Symphoniques" which, from this comprehensive labelling, we hoped to get. We don't: we get a well-made record with a sloppy label. Both op. 12 and op. 13 are admirably played.

Katin's treatment of the Nocturnes has been discussed (MR, Feb., 1958). In the present volume he continues his poetical and slightly wayward way and is done handsomely by the recording.

In the literature of the piano there is a good deal of solid work, much of it far from negligible, which can be played with enjoyment but listened to only by the exercise of patience helped by the ear of faith. Brahms' duets belong there. And why on earth, in Brendel and Klein's well played version, the individual dances are not separated in bands is beyond comprehension.

Haydn: Symphony no. 101 in D and Symphony no. 104 in D.

Pro Musica Symphony, Vienna, c. Horenstein.

Vox PL 9330.

Mozart: Symphony no. 38 in D ("Prague").

Vienna Philharmonic Orchestra, c. Böhm.

Decca LW 5316.*

Schubert: Symphony no. 3 in D.

Cincinnati Symphony Orchestra, c. Thor Johnson.

Decca LW 5328.

* Strongly recommended.

How a Viennese orchestra can play Haydn so badly, and a Vienna-trained conductor let them is a question which puts Vox' coupling of 101 and 104 almost into the museum class as a performance. The playing is heavy footed throughout. In the *London* Symphony the first movement is too slow; the *andante* is square and stolid—in the minor key passage at the first *ff* the sound should soar: instead, the orchestra is tied down to plod with an "*Alberti*" bass of incredible weight and dullness. The "*Clock*" is no brighter. Recording is much below Vox' best. In our first review of the Böhm-Vienna P.O. "*Prague*" Symphony it was coupled with another (MR, Feb. 1957). I reported a fine performance and an irritating echo in the recording. The re-issue shows some alleviation of this latter fault and the record now deserves its star. Except for his very first symphony, which is in the same key, Schubert's 3rd is the least known. It is in its own right a fresh, excitable and gladdening little work. Although the recording is slightly screechy in top strings, the issue is warmly recommended for its fine playing of an unfamiliar gem.

J. B.

Bach: Suite no. 3 in D major, BWV 1068, Suite no. 4 in D major, BWV 1069, and Brandenburg Concerto no. 6 in B flat major, BWV 1051.

The Philomusica of London, c. Thurston Dart. Oiseau-Lyre OL 50159.*

The second disc of the complete orchestral works of J. S. Bach, the first of which, containing the first two orchestral suites, was reviewed by me recently. I said in that review that this promised to be a monumental, and possibly a definitive set; and wondered how the Brandenburgs would fare when compared with the great DG set. Some of the answers are given by the present disc.

One snag—a small one in this context—is the truly eccentric arrangement of the works on their records. On the present disc an odd *Brandenburg* crops up, and it is not even the first, but the last; while a record issued at the same time contains the third and fifth *Brandenburgs* and the D minor double Concerto. This seems to argue that one is expected to collect the complete issue; to acquire a set of the *Brandenburgs*, for instance, one would have to take what promises to be a wild miscellany of other things. This is a pity, because it means that people who cannot afford or do not want the lot will go to other sets for that section of the orchestral works they do want; and the pity becomes a crying shame when one discovers just how good these versions are.

As I have indicated before, every possible detail of historical accuracy and authenticity of instruments and ornaments has been met, even to the extent of describing in the incomparable sleeve note, exactly how the tone quality of the modern "Bach" trumpet differs from that of the longer eighteenth century instrument. "Corelli" bows are to be used throughout the set, ornaments are impeccable, and the rather fast *tempi* have now convinced, for one, your reviewer.

From the resplendent opening of the D major Suite, with its three glorious "Bach" trumpets riding the orchestra like the white sails of a splendid ship riding a tossing sea, one is in the immediate and tremendous presence of Johann Sebastian Bach. Never before in a performance of his orchestral work have I been so convinced that this is how it should be. Years ago I disliked Bach. I only knew him in the form to which he had been distorted by the ghastly English church tradition; and my conversion was begun just after the last war by hearing the organ works played on Baroque organs. Now I see him stripped of his shroud, shining glorious and naked in the company of the angels. The radiant performance of the aria that follows the overture is a case in point as regards *tempi*. It is quite fast by ordinary standards; but the perfect phrasing and control, and the sound of the Corelli bows, with their soft radiance, give an effect like that of the glory around the Virgin on the Eisenheim Altarpiece. All sentiment purged, the white light is lit for ever.

The *Brandenburg* is not such a good vehicle for perceiving differences of sound and performance as the suites. The least spectacular and most intimate of the set, its string

* Strongly recommended.

forces sound nearly right always, and the sudden cessation, after the end of the fourth Suite, of the glory of the Bach trumpets and the rattling pomp of the specially built eighteenth century timpani makes the Concerto sound more than usually subdued and reticent. But there is no doubt that this version is at least the equal of the DG one, and has the advantage of a clear, bright, forward characteristic in the recording; DG recording is almost always superlative, but there are times when their suave, plush sounds begin to pall. The best one can say is that whereas this *Brandenburg* usually sounds nearly right, here it sounds quite right; if it is difficult to spoil, it would be still more difficult to improve on this.

The recording is quite impeccable; the sleeve note unsurpassable; I am completely convinced, and cannot recommend this record (and by inference the set) too highly.

P. J. P.

Correspondence

379, Ombersley Road,
Worcester.
6th June, 1958.

To the Editor of THE MUSIC REVIEW.

MESSIAH

SIR.—On re-reading the last sentence of the first paragraph of my article in your May issue, it seems possible that too much might be implied by the phrase "quite distinct"; I should have done better to say "organized separately", which was all I had in mind.

Yours faithfully,
WATKINS SHAW.

Merstham,
Surrey.
3rd July, 1958.

To the Editor of THE MUSIC REVIEW.

LARSEN'S HANDEL

SIR.—In his review of Professor Larsen's *Hanbel's "Messiah"* Mr. Keller remarks that the third chapter alone is worth the price of the book, "especially if you don't read the rest". As this is his sole comment on the fourth chapter, devoted to the MS. sources, your readers will not have guessed its importance.

Larsen has examined nearly all the major collections of eighteenth-century Handel MSS. He has traced the development of the elder Smith's hand-writing, differentiated thirteen copyists among his immediate circle and assigned approximate dates to their periods of activity by means of watermarks and other evidence. Distinguishing features of all these hands are given, with a sample page of each in facsimile. A start has been made on sorting out less important copyists. Finally there is a detailed table of sources for 91 different works or groups of works. It should be emphasized that this information is very largely the result of Larsen's own research and appears here for the first time. His work will remain fundamental for many years to any attempt to establish a text of Handel.

Yours faithfully,
O. W. NEIGHBOUR.

Department of Music,
University of Durham,
50, North Bailey,
Durham.
June, 1958.

To the Editor of THE MUSIC REVIEW.

AN APOLOGY

SIR.—Being uncertain which periodical would accept an unconventional article, I sent "Or playing Don Curzio" to *The Durham University Journal* and, by the same post, to THE MUSIC REVIEW. When the former accepted it for the March issue I should have withheld its further appearance in the MR. Neither editor is responsible for the irregularity, and I apologize to both for my unforeseen courtesy, and for not letting one of them know the predicament to which my first step brought me.

ARTHUR HUTCHINGS.



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